कलिकाताविश्वविद्यालयसंस्कृतविभागीयपत्रिका

Journal of the Department of Sanskrit

Editor

Professor Asoke Chatterjee, Sastri

UNIVERSITY OF CALCUTTA

DEPARTMENT OF SANSKRIT

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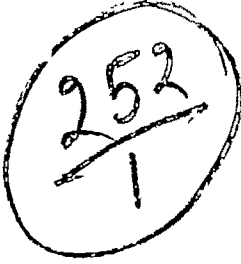
Editor

Professor Asoke Chatterjee Sastri,
M. A. (double), D. Phil, Ph. D., D. Lit.
Vachaspati, Mahopadhyay, Pancatirtha.

UNIVERSITY OF CALCUTTA
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EDITORIAL

It affords me immense pleasure to announce before the scholarly world the publication of this journal of our department. It is the long-cherished decision of the University to have a departmental journal to focus the research activities of the teachers of the department. With this end in view, this journal mostly delineating and devoted to the Sanskritic studies, is being reared up under the aegis of the department of Sanskrit. It is also quite in the fitness of things to see how our confrères in other Universities look at the Sanskritic studies, and to publish their articles in our journal for the benefit of our students. Goaded by the favourable reception from our other collegues of the same profession, I have ventured to invite some of their articles to enrich our journal. I cannot resist my temptation from commenting on their masterly writings to abbreviate the basic tenets expressed by those master-minded scholars. These are as follows :

Contemporary Indian Attitude Towards Sanskrit Literary Tradition :

In this paper Dr K. Krishnamoorthy has discussed inter alia the contribution of post-independence Kannadi writers in the field of Sanskrit based writing. Thus Kuvempu in his Rāmāyaṇadarśana has created the old epic characters in a new light and his work has acquired a modern socio-political sensibility and a new psychological complexity unknown to the original. D. R. Bendre's rendering of the Meghadūta is a creatively appealing translation. Vinayaka's Bhārata-sindhu-raśmi—his Magnum opus—a bit influenced by Shri Aurobindo's Sāvitrī is a work accommodating the rules of Sanskrit Alaṅkāra, Rīti, Guṇa & Rasa and the poetic canons perfected in Western criticism as well. The works of Masti Venkatesha Iyenger and D. V. Gundappa like Sanskrit kāvya give "kāntāsammita upadeśa" in the devotional hymns instead of apeing western literary fashion. S. L. Bhyrappa and other novelists attempt to set modern socio psychic problems in the old epic frame work. D. Narasimha Shastri captured the Vedic-Epic ethos in his novels like Mahābrāhmaṇa & Mahākṣatriya. Other writers like N. Raghunathan (translation of the Rāmāyaṇa and the Bhāgavata), P. Lal (transcreation of portions of the Mahābhārata) K. P. Srinivasa Iyenger (metrical translation of the Sundarakāṇḍa of the Rāmāyaṇa) are also named and the author concludes with the hope that future generations of Kannada writers will not be divorced of the priceless heritage of Sanskrit.

Pratibhā in Indian thought : Pratibhā or Prajṇā is a flash of light or insight into the nature of truth. MM. Dr. Gopinath Kaviraj wrote on the Doctrine of Pratibhā in Indian thought in 1923-24 and again discussed it in his Aspects of Indian thought in 1966. In these he has brought out the import of the term Pratibhā or Prajñā according to Nyāya-Vaiśeṣika, Vedānta, Mīmāṃsā, Yoga, Vyākaraṇa Tantra, Buddhist, Jain, Mahābhārata, Purāṇa & Classical Sanskrit literature. Dr. Nathmal Tatia, Retd. Director of Vaishali Inst. of Prākṛt and Jain Studies while summarising the above papers gave his appreciation and suggestion for a further study of the topic. He adds to our repertory by quoting from the Dīghanikāya, Aṭṭhasālinī (comm. on the Dhaṃmasaṃgani), Cullaniddesa (comm. on the Parayanavagga of the Suttanipata), Mahavastu and Jain Ardhamagadhi canons. He also informs that a vast literature on the subject of Prajñā (or Pratibhā) in Buddhism exists in Pali, Sanskrit, Chinese and Tibetan sources and patient research on it will be rewarding. There is an interesting paper on Anandavardhana & Pratibhā (in Bengali) by Shri B. P. Bhattacharya in Our Heritage, special number, 150th anniversary (of Sanskrit College) volume (1824-1974).

The Integral Philosophy of Mm. Gopinath Kaviraj

Mm. Gopinath Kaviraj's life and philosophy at once inspire wonder and respect in the mind of his readers. By sustained attention and great effort he acquired almost superhuman knowledge on all branches of traditional lore. As per the dictates of his spiritual guide Swami Vishuddhanandaji he spent forty years of his life on spiritual pursuits and gathered experience fiom the company of many religious leaders of our country including Ma Anandamayi. He preached a new path to attainment called Akhanda Mahayoga (Integral Philosophy) which would help all and not a few only to attain mokṣa.

Prof. Govindagopal Mukherjee who had the fortune of getting regular instructions from Mm. Dr. Kaviraj here gives some idea of that Integral Philosophy. Reason, according to that savant, should be aided by Revelation for discovery of truth. Equal emphasis on Vivekajñāna and Vivekajajñāna marks out his integrel philosophy and its ideas find support from the Kashmir Saivism. The topic is not a very easy one and interested readers may look at the paper of our teacher Pt. Dr. Shri Shrijiva Nyayatirtha in his

Mm. Gopinath Kaviraj Lecturers, Calcutta University, 1977, on Akhanda Mahayoga (Integral Philosophy).

The Prāyaṇīya and Udayanīya iṣṭis : When the Vedic rituals have practically gone out of the Indian scene, the paper of Prof. Sadashiv Dange on two Vedic rituals—preliminaris to the Agniṣṭoma sacrifice deserves special attention. It is known that the performance of Agniṣṭoma is preceded and followed by some minor rituals and the scheme is Dīkṣaṇīyeṣṭi-Prāyaṇīyeṣṭi-Ātithyeṣṭi-Pravargya-Upasat-Agniṣṭoma-Udayanīyeṣṭi-Udavasānīyeṣṭi—of these Prāyaṇīya and the Udayanīya form a complementary dual and their general procedure is the same with slight variations. The position of anuvākyā and yājyā mantras in the Prāyaṇīya is reversed in the Udayanīya. Such and other connected matters are discussed in the paper with reference to different Vedic texts like the Aitareya Brāhmaṇa, Śatapatta Brāhmaṇa, Sānkhyāyana Brāhmaṇa, Taittiriya Saṃhitā etc.

Aśvaghoṣa and the Painting of Cakravarty Buddha in Indian Art

Aśvaghoṣa was not a polyhistor he was a polymath too and Prof. Ashok Chatterji refers to Aśvaghoṣa's Buddhacarita and Sūtrā laṅkāra to show that the measurements for drawing anthropomorphic figures as conceived by Aśvaghoṣa were followed in later Śilpa texts also.

Some Remarks on Atharvaveda 19.53 & 19.54.

Prof. S. G. Kantawalla in his attempt to bring out the deep significance of the Atharvavedīya Kālasūktas compares them with the Puruṣasūkta (Av. 19.6 & Rv. 10.90) and other famous Vedic hymns. Kala is creative, from it emerges everything—such things are attempted de novo in this paper effectively.

Some observations on Sagotrā marriage and present day Bengali Hindu Society. Manu and other lawgivers have not allowed sagotrā marriage and yet it is being practised now-a-days. The guardians of present day brides and grooms try to solemnize this marriage in a roundabout way to avoid the direct injunctions of scriptures. This leads to several problems and they have been discussed in a nutshell in this paper by Dr. J. Ganguly Shastri.

On the Conception of Language and Phonetics in Indian tradition vis-a-vis Greek and Latin authors—In this paper Dr. S. R. Banerjee, Head of the department of Comparative Philology and Lecturer in the departments of Sanskrit and Modern Indian Languages of the University of Calcutta, has narrated the trend of linguistic speculation among the Indo-European and Latin peoples, specially the peoples speaking Greek, Latin and Sanskrit. He has quoted Greek and Latin terms side by side with O.I.A. terms and discussed their connotations and made an interesting contributions to the History and Prehistory of linguistic studies.

Śiva myths—Ardhanārīśvara and Tripurāntaka

Dr. Sm. S. S. Janaki, Director, K. S. R. Inst. Madras, studies the cult of Śiva—the popular God of Hinduism from various angles She refers to some Śiva myths like Ardhanārīśvara and Tripurāntaka

tries to detect covert references to them in the R.V. and compares various Tantrika and Agamika passages and also some Puranas to give a rational interpretation of such myths.

Ritual setting of the Upanisadic Philosophy—Some veteran scholars of Calcutta like Late Rai Bahadur Basanta Kumar Chattopadhyay, Late Professor Devendranath Ray and others while classifying the Upanisads into *Śuddha Vaidāntika* and *Saṅkīrṇa* wanted to find out ritual elements even in the metaphysical teachings of them. In this paper Dr. Sm. Sindhu S. Dange Professor of Sanskrit, Bombay University has studied that Upanisadic thinkers took help of traditional ritualism while laying down the metaphysical thoughts. Interested readers will find in this paper a significant contribution on synthesis of jñāna and karman in the Upaniṣads.

A Light of Tantricism on the Devisukta. Shri Nitish Bhattacharya has tried to find out elements of Tantricism in the famous Devisukta of the Ṛgveda (X. 125) in this paper.

Sanskrit Section

स्वामिदयानन्दसरस्वतीमतेन ऋग्वेदीये सुक्तद्वये etc.

Dr. Sudhir Kr. Gupta has made an analysis of Svami Dayananda Sarasvati's commentary सत्यार्थप्रकाश on two Ṛgvedic hymns (I. 162 and I. 163) to show that Aśvamedha does not necessarily involve slaughter of the sacrificial horse. He concludes ऐहिकसुखप्राप्तिस्तथा चात्मज्ञानं प्राप्य मोक्षप्राप्तिरेवाश्वमेधयागः ।

Dr. Dipak Ghosh has made a study of the concept of negation according to Advaita Vedanta text in his paper—अभाव-भावनायामद्वैत-दर्शनम् ।

Dr. Sitanath Acharya in his lengthy article has drawn together parallel passages from the works of Kālidāsa and Bhāravi while making a critical study of the works of the two makers of Indian literature.

In fine, I can say that I am grateful to our University authorities for the encouragement and patronage offered to us for bringing out this issue in time. Our Secretary, Dr. S. C. Banerjee and his office are very helpful in this matter. I am also grateful to the collegues of our department for their helps and suggestions. Dr Joydev Ganguly Sastri and Dr Satya Ranjan Banerjee are to be thanked specially for their active cooperation so ungrudgingly proffered whenever solicited that it was impossible to bring out this volume without them. Last but not least, the press is also to be thanked for bringing out this issue in so short a time. Despite our best attempts and care some misprints cannot be avoided for which we have the indulgence of the readers. If this volume of the journal proves useful to scholars, I shall deem my endeavour amply rewarded.

Karmaṇyevādhikāras te ।

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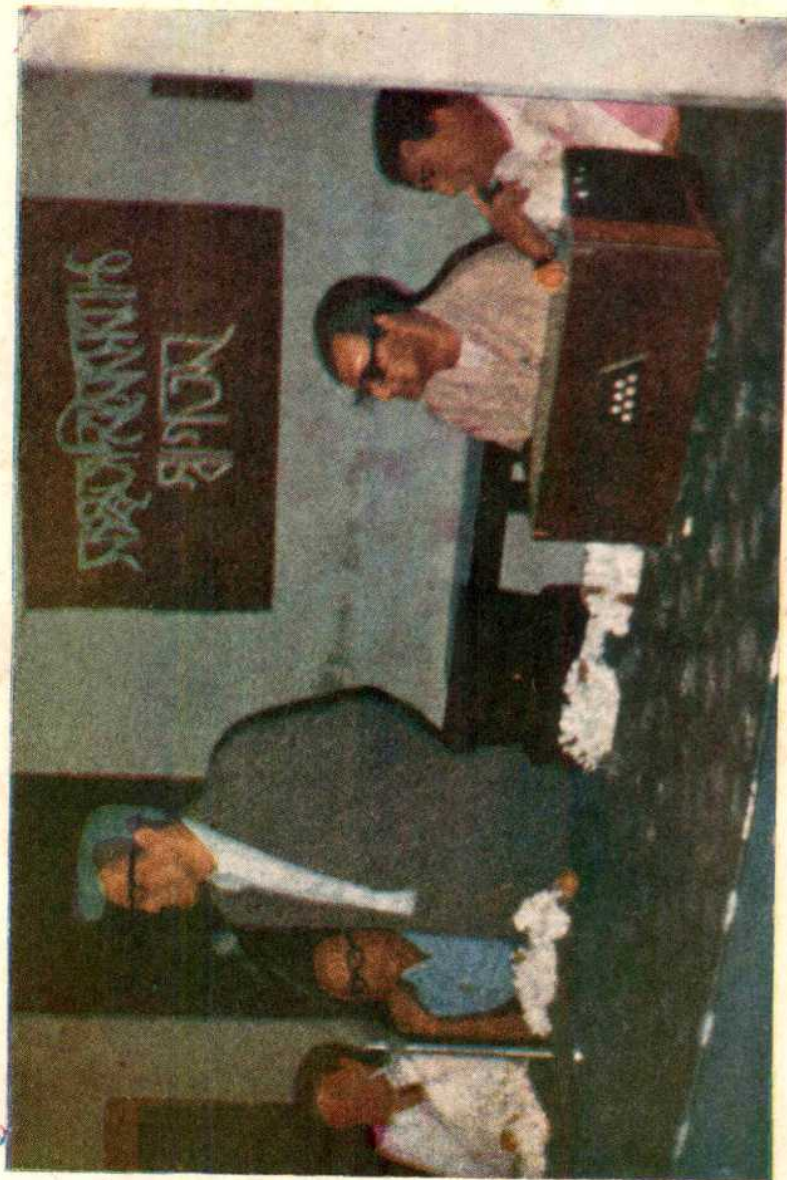
Calcutta University.

Aṣoke Chatterjee

Professor S. K. Bhattacharya, Vice-Chancellor,
addressing the gathering in the Sanskrit Day celebration.

Teachers and students in the Manuscript class.

CONTEMPORARY INDIAN ATTITUDE TOWARDS SANSKRIT LITERARY TRADITION

DR. K. KRISHNAMOORTHY

"Saṁskṛtaṁ nāma daivī vāk
anvākhātā maharṣibhiḥ" —Daṇḍin

Sanskrit indeed is speech divine
perfected on earth as sages opine !

Here is a subject which is at once intriguing and interesting and also disconcerting to some extent. I think, in all fairness, I should begin with a disclaimer. True, I have been long familiar with the mainstream of our Sanskrit literary tradition, not only in its pristine sourcehead but also as it percolated down the centuries into several regional literatures in India in its long and chequered history spanning many centuries. And till the beginning of this century, no one ever doubted that it was a very healthy and chastening influence making the several literatures agog with a spirit of devotional fervour promising religious merit here and hereafter and transcending the narrow distinctions of caste, colour, position and pelf.

But I must be pardoned for my confessional that my idea of 'contemporary Indian attitude' is a bit confused and murky. All I can claim is an intimate familiarity with my mother-tongue, viz., Kannada and with English as a medium of my studies. I can understand Hindī, Mārāṭhī and Telugu, but cannot write effectively in any of them. Hence, my observations have to be taken only as partial or passing glimpses of the literary scene today in India a propos of Sanskrit literary tradition. Perhaps this paper might serve to illustrate the truth of the adage : "A little knowledge is a dangerous thing" !

For the purposes of this paper I should state at the outset in what sense I am taking the term 'contemporary' in the caption. At any given time, there is scope indeed for the prevalence of as many attitudes as there are individuals with respect to any issue. Since the issue on hand is a literary one, it naturally restricts the sense of the term 'contemporary' to major literary practitioners—either creative or critical—in the post-Independence era of India in any one of the several recognised languages of our vast subcontinent.

Swami Vivekananda, Gurudev Tagore and Sri Aurobindo who pioneered and heralded the renaissance in modern Indian literature and culture and who have left us a golden harvest of creative and critical writing, fall outside the purview of this paper though they are father-figures who were instrumental to a large extent in reshaping the modern Indian's attitude towards his rich heritage of Sanskrit literary tradition. A broad concept of universal man almost in the last leg of his journey towards the destination of spiritual perfection by *sādhanā* and divine grace emerges in their works, which captivated the hearts and stimulated the minds of several great writers in Indian languages who are now in their seventies and happily with us today, recognised as masters far and wide.

A deep concern for democratic values, a burning zeal to end the social and economic disparities around us and an almost revolutionary attitude against the dead and decadent fossils of encrusted religion and old morality characterise the new attitude which also synchronised with a mood of growing disenchantment in the wake of evils like corruption, immorality and black-marketing which mushroomed in the wake of the long-cherished political independence. For a while, our wealth of cultural heritage in Sanskrit was turned down as unrealistic phantasy by a generation of new writers who were more and more influenced by the post-war Western poets who were experimenting with poetry of personal statement in their agony of crumbling values and vanishing faith in a war-torn world. They turned away from the vast canvas of the ancient heroic epics and the debonair joy of sweet lyrics to the complex caverns of individual personality in which only despair and anguish could reign. This presents a sharp contrast to the vein of sustaining hope and an eye for beauty in man and nature, during the earlier dawn of the romantic movement.

Marxist, Existentialist and Psycho-analytical ideals found their ready echo in the modernist enthusiasts of Indian languages and sparked off a wave of denigration against the so-called moribund rules of Sanskrit poetics. The door was thrown wide open for the entry of regional chauvinism, class or caste loyalties and radical reformist tendencies in socio-economic as well as religious fields in the educated new leaders who spearheaded protest movements against the so-called elitist classical models and Sanskrit studies in depth. The pan-Indian character of the Sanskrit tradition over

several centuries was wilfully played down, while its decadent and moribund traits were played up with aplomb, The historico-critical tradition of Sanskrit studies initiated by Western scholars in our universities contributed in its own way to the devaluation of the great Sanskrit classics and their living hold on the people at large, because these were studied more as museum-pieces of the past for reconstructing ancient history and culture than as living forces that could quicken creative literature with any relevance to contemporary life. Even the reports produced by Education Commissions and University Commissions highlight this state despite their encomia of the past greatness of Sanskrit literature and culture.

On the other hand, the small and shrinking coterie of traditionist pandits with their blind reverence to Sanskrit began to fade away for want of patronage ; and their literary work, mostly imitative of past effete models in form and style. Though sometimes novel in theme, almost languished for want of readership as well as leadership. It did not throw up any genius of the stature of a Kālidāsa or Bāṇabhaṭṭa. A first-hand appreciation of the great Sanskrit classics became almost defunct in this new climate where studies were more examination-oriented than concerned with induction of all-time human values as enshrined in the Sanskrit classics-epic and dramatic. Now one might almost sum up the contemporary Indian attitude towards Sanskrit literary tradition as mostly negative, sometimes hostile and rarely respectful.

A philosopher like Prof. K.C. Bhattacharya bewailed even in the thirties that educated Indians were so much de-Indianised by their western education that servility had entered their very soul as it were. This became a subject for a frank and free discussion recently in the columns of the *Indian Philosophical Quarterly.* At the same time, it should also be admitted that the negligible literary work coming out in Sanskrit these days hardly rises above mediocrity, when compared with its counterparts in other modern languages. This shows clearly how a more admiration of or an acquaintance with the old tradition is not enough to guarantee excellence in creative writing.

The interpretation of the tradition by modern scholars—whether trained in the Western method or the traditional method—is more often than not so mechanical and tedious that it cannot inspire any spectacular achievement. The products are for the most part either flagrantly artificial or frivolously superficial. I might quote in this

connection a quatrain of an anonymous classical poet which concludes that servility of thought is veritably a greater deadly sin than the five counted in law books :

> socchvāsaṁ maraṇaṁ niragnidahanaṁ
> niḥśṛṅkhalaṁ bandhanaṁ
> niṣpaṅkaṁ malinam, vinaiva narakaṁ
> saiṣa mahāyātanā /
> sevāsañjanitaṁ janasya sudhiyo
> dhik pāravaśyaṁ yataḥ
> pañcānāṁ saviśeṣaṁ etad aparaṁ
> ṣaṣṭham mahāpātakam //

(*Trans.* It is indeed living death !
It binds one without using chains,
It sullies the soul without throwing dirt
It causes agony without driving one to Hell.
Fie upon such slavery which taints the wise even !
It is a sixth sin that outbeats the Five Great Sins !)

II

The dry traditional scholars who took to interpreting the best specimens of Sanskrit literature and the pedantic authors of rhetorical treatises in Sanskrit and their modern counterparts in modern languages all have their share in creating a big gulf between the best in the tradition and the modern *leisureless litterature.* Even King Bhoja (C. 1000 A.D.) has a jibe at such scholars who can only help create a distaste for literature :

> durbodham yad atīva tad vijahāti
> spaṣṭārtham ityuktibhiḥ
> spaṣṭārtheṣvati vistṛtiṁ vidadhāti
> vyarthaiḥ samāsādikaiḥ /
> asthāne 'nupayogibhiśca bahubhir jalpaiḥ
> bhramaṁ tanvati
> śrotṛṇām iti vastu-viplava-kṛtaḥ
> sarve'pi ṭīkākṛtaḥ //

(*Trans* What is difficult they slur over bystating
"The se se is obvious" !
when the sense is crystal clear, they complicate
it by endless explications of grammar.

By their irrelevant and useless luculrations
at length, they only confound the readers
more and more.
In a word, all commentators form a tribe
out to distort the essence of literature !)

Add to it the bane of modern teachers in colleges who import, lock, stock and barrel, the norms of Western criticism to evaluate the worth of Sanskrit classics and often find them woefully wanting in excellence. No wonder the creative impulse cannot thrive in such an uncongenial atmosphere all round.

But the wonder is that the quintessence of our Sanskait literary tradition was not quite lost upon our major writers. The glamour of the grand epic mode has caught the imagination of such great masters as Kuvempu and Vinayaka. True, the ancient frame has undergone a remarkable seachange in the crucible of a modern sensibility ; and the resultant new epics have gained in breadth and depth. In Kuvempu's *Rāmāyaṇadarśana*, the old characters—both high and low—acquire a modern socio-political sensibility and a new psychological complexity unknown to Vālmīki. They represent a modern Indian ethos and shed some of their incredible supernatural associations in the Sanskrit source. More often than not, episodes become symbolic of new horizons of thought and living experience of people today. The much-maligned characters like Mantharā and Rāvaṇa too appear in a new light enlivened by a new tragic vision. Even the villains are portrayed as having a core of goodness deep down within them. Rama is no longer a divine paragon of virtues. He confesses to his moral lapse in his encounter with Vālin. He shows his magna ability of heart when inflicting the fire-ordeal on himself alongside of Sita at the close. Such re-furbishing of old epics becomes a creative experiment to embody some present-day human values in a richly embroidered sophisticated vocabulary drawn from the gold-mine of Sanskrit.

In the mystico-spiritual and scintillating imaginatian of D. R. Bendre, even *Meghadūta* of Kālidāsa which is overtly a lyrical monument to the eternal agony of separated lovers, is translated with such effect and force that the translation comes to acquire a new lustre of symbolic significance suggesting the eternal quest of the human soul for a union with the universal spirit. And Bendre's acquaintance with every nook and corner of the Sanskrit goldmine

was indeed more than peripheral. It was often profound. His example illustrates how profundity of perception can succeed where perfunctoriness fails. I have not come across a more creatively appealing translation of Kālidāsa's masterpiece in any other language, including English.

But the creative vision might encompass the vast canvas of the entire history of man on this planet and his evolution by slow degrees up to the atomic age materially and up to union with the Supreme Absolute by various stages of ascent in the inner states of spiritual consciousness unplumbed by the West. Such a triumph of epic design is made a reality in Kannada by Vinayaka who remoulds the untapped Vedic lore to embody such an all-embracing vision and brings on the stage sages like Viśvāmitra and Vasiṣṭha, Kings like Sudesa and Satyavrata and a host of others high and low who were dogged by socio-political, racial, cultural and spiritual problems that beset all of us in the contemporary world and to which they find successful solutions despite racial conflicts, prejudices and superstitions. Such is the timeless design of cosmic proportions devised by Vinayaka in his *magnum opus*, viz. *Bharata-sindhu-raśmi* running to some thirty thousand lines. It combines in itself not only the best features of ancient Sanskrit epics and *Purāṇas*, but also of almost all major Western epics too, with a sureness of touch which only a genius can achieve. The narrative has numerous twists and turns. But the message is clear that all-encompassing love alone is the panacea for ending the menace of wars and that peace must first dawn in man's heart by the sublimation of his spirit before he can overcome the temptations of the material world on the one hand and a mental frustration or sense of alienation on the other, both being the worst maladies of contemporary man over the entire earth. The poet's vision here rises to cosmic heights leaving far behind the level-ground of common individuals we see around us. Such an assimilation of the Sanskrit epic vision with a most versatile contemporary awareness is both unique and spectacular. It could not have been written by one who was not steeped in India's great Vedic and epic heritage. Though influenced in part by Sri Aurobindo's *Sāvitrī*, its structure is no less architectonic and vision no less apocalyptic. Here the multifaced influences mingle into one symphony heralding the ultimate victory of spirit over matter in man and culminating in man's spiritual ascent to divine bliss, the *summum bonum*. The poet forges a refre-

shingly new poetic idiom which accommodates easily the rules of *alaṅkāra*, *guṇa*, *rīti* and *rasa* formulated by Sanskrit theoreticians as well as the poetic canons perfected in Western criticism. Only such a genius can rise above the limitations of a narrow parochialism which is plaguing most of our writers today in the regional languages.

It can welcome into the epic whole chunks of Sanskrit sayings to illumine an otherwise esoteric dimension of mystical experience. But it demands a responsive reader difficult to find these days and if it does not scoff at Sanskrit literary tradition, it is more an exception which proves the general tendency to the contrary, either out of ignorance or out of impatience.

Our classical tradition had indeed a dual goal :—(1) to provide instant aesthetic delight by its artistic form, and (2) to offer instruction in enduring human values by indirect persuasion after the manner of a loving wife The second also underscored the efficacy of *bhakti* or devotion as the easiest approach to divine grace. Those writers today who subscribe to both these credos are in a real sense the inheritors of Sanskrit literary tradition, whatever be the literary genre which they cultivate. These include also writers like Masti Venkatesha Iyengar and D. V. Gundappa who have written devotional hymns in modern or classical measures. These stand clearly apart from the numerous writers who ape the changing literary fashions of the West, which often run counter to accepted ethical norms. They will not even let the Sanskrit tradition alone. With a zest worthy of a better cause, they heap ridicule on it, caricature it and add another nail to its coffin. This attitude reminds me of a Sanskrit saying :

"manīṣiṇaḥ santi na te hitaiṣiṇaḥ
hitaiṣiṇaḥ santi na te maniṣiṇah"

(Tr. We have persons with learning ; but they are not well-wishers. We have well-wishers all right ; but they lack learning.)

Novelists like S. L. Bhyrappa are attempting to set modern socio-psychic problems in the old epic framework and offer modern explanations of the odd accounts in behaviour-pattern we often find in the epics in a way which offers perhaps a more satisfying intellectual or psychological explanation in the light of modern knowledge.

I am having in mind novels like "Parva". But traditionists might deride them as sacrilege.

On the other hand, we have also the remarkable example of a yesterday novelist—Devendu Narasimha Sastri—who could recapture the entire ethos of a bygone age—Vedic or epic—in his novels like *Mahābrāhmaṇa* and *Mahākṣatriya*. He was so much steeped in traditional lore that he could make the past come alive in his treatment without any injury to old-world values. His attitude was one of unreserved admiration to Sanskrit classics. But such outstanding novels are not many in Kannada.

III

Before concluding my rambling paper, I must make a mention of some very admirable translations in English of Sanskrit classics in the present decade. We all know how difficult it is for a translation to be both beautiful and faithful. N. Raghunathan of Madras has succeeded in giving us a very elegant and readable prose translation of Vālmīki's *Rāmāyaṇa* in three volumes and also of the entire *Bhāgavata* in two volumes, both published from Madras. This is a great undertaking executed with admirable devotion and dedication. Earlier, we had the laudable attempt at 'transcreation' of the *Mahābhārata* portions by P. Lal of Calcutta. Nearer still, we come to Prof. K. R. Srinivasa Iyengar's metrical verson of the Sundarakanda of the *Rāmāyaṇa* under the title—"The Book Beautiful" published by the Sahitya Akademi. The list is by no means exhaustive. But it augurs well and we might end in a note of hope that the trend will continue to attract our best minds more and more, so that future generations may not be divorced from their priceless heritage of the past in Sanskrit.

PRATIBHĀ IN INDIAN THOUGHT

DR. NATHMAL TATIA

Pratibhā is a flash of light, an insight into the nature of truth. In the Āgama it stands for the power of self-revelation or self-illumination of the Supreme Spirit, with which it is essentially and eternally identical. In the Nyāya-Vaiśeṣika and occasionally in Vedānta, Dr. Gopinath Kaviraj[1] points out, the term *Pratibhā* and sometimes *Ārṣajñāna* is employed to express the supreme knowledge and the word *Prajñā* too is sometimes used in Yoga works as a synonym of *Pratibhā*. In Vyākaraṇa, both *Prajñā* and *Pratibhā* are to be found and these are declared identical in sense with *Paśyantī* stage of the fourfold *Vāk*. The Āgamas retain all those terms and add *Saṃveda* to the list of synonyms. The Buddhists are familiar with the name *Prajñā* even in their oldest canonical literature, but do not seem to know anything of *Pratibhā* or the other terms. But the Jainas have, curiously enough, not a single one of these words in their philosophical vocabulary, though they have fully treated the subject in their works. They have discussed the question in their own way and under their own technical appellations e.g. *Avadhijñāna*, *Kevalajñāna* and so forth. "From a survey of the entire field", says Dr. Kaviraj, "it will be evident that the problem has recurred everywhere, and has everywhere, to all appearances, been similarly dealt with[2]".

1. In the Vaiśeṣika and Nyāya literature, Absolute Knowledge is said to be attainable by every man who develops within himself the faculty of immediate vision and becomes in this way a *Ṛṣi* or Seer. When the *manas* is absolutely motionless and is in the state of *Yoga* or *Samādhi* in which consciousness is exalted into an extraordinary clarity of Immediate Intuition, there occurs the vision which is called *Pratibhā* or *Ārsajñāna*. Time, space and other limitations having vanished, the *manas* stands face to face, as it were, not

1. The Doctrine of Pratibha in Indian Thought, originally published in 1923-24 in the *Annals of Bhandarkar Institute*, Poona. Vide his *Aspects of Indian Thought*, pp. 1-44, University of Burdwan, 1966.
2. *Aspects of Indian Thought*, p. 3.

only with the pure self but with the realities of all things. This is *Yogī-pratyakṣa*, pure and simple.[3]

But Jayanta, in his *Nyāyamañjarī*, distinguishes between two kinds of intuition, viz. one which arises in the manner of a sudden flash even in the life of an ordinary individual (usually female) at some rare lucid moment and the other which appears when the mind has gone through a process of regular discipline and purification by Yoga. Jayanta would restrict the use of the term *Pratibhā* to the former kind of intuition alone.

2. In the Yoga system of Patañjali, *Pratibhā* is synonymous with an aspect of *Prajñā*. It is said to be the supreme faculty omniscience, a vision in Eternity, *sub specie eternitatis* simultaneous (*akarma*), truthful, all comprehending and serene. As soon as the mind, by gradual training, is freed from the invading influence of the concepts, it acquires the power of merging itself in unity with any object (*dhyeya*) which may be presented to it—of indeed being filled with it and pervaded by it (*samādhi*). No matter what this object may be, it is then fully illumined and its real nature is perfectly brought out. This illumination is called by the name of *Prajñā* and is characterised as *Ṛtambharā* because it reveals the whole truth and is never falsified. In the *Yogabhāṣya*, the sage (*prajñā*) is likened to one standing on the hill-top and looking down from his tower of glory on the toiling-moiling multitude below :

prajñāprāsādam āruhya aśocyaḥ śocato janān /.
bhūmiṣṭhān iva śailasthaḥ sarvān prājño'nupaśyati //

3. The grammarian's doctrine of *Pratibhā* is intimately bound up with his view regarding the origin of knowledge and of tne objective world. It is the fundamental thesis of the Śābdika *Śabda Brahman* or *Parā Vāk*. In the womb of the Supreme Word or the Highest Universal (*mahāsāmānya*), there appears an infinite number of eternal *Kalā* (*Śaktis*, potencies) or Universals (*aparasāmānya*)—hierarchy of ideas—each of which has its appropriate name and thought and through which it is revealed. It is through this name and this thought that the Universal is manifested, i.e., creation in time (production of the individuals) follows. Naming and thinking being virtually an identical process, the manifestation of the

3. What follows is a summary of the paper : The Doctrine of Pratibhā in Indian Thought. The summary will be followed by our appreciation and suggestions for a further study of the problem.

Universals is the same as the revelation of Veda, which is nothing but the body of the eternal names and thoughts in eternal relation to the Universals. It is the self-revelation of the supreme *Śabda,* which in revealing itself reveals everything within it at the same time. Puṇyarāja describes it as the purest form of *Prajñā, bhagavati vidyā viṣudhaprajñā pratibhākhyā,* and identifies it with the *Paśyantī* stage of Vāk. It is eternal (*anapāyinī*), undivided (*avibhāga*) and devoid of succession (*akramā*). Helaraja gives a beautiful description of *Pratibhā.* He says that as soon as this celestial light dawns on the soul, the heart, begins to taste of an ineffable joy that this not born of the senses and knows no fading, and the consciousness of divine majesty wells up from within in ever newer forms. It is the state of beautitude in which the soul is wrapped in the veil of the supreme glory of the Highest.

The wonderful instincts of bees and ants are well known.[4] The Vaiyākaraṇa points these out as illustrations of his thesis that instinct and intuition are really far more potent faculties than the intellect or even the senses, *pramāṇebhyo'pi sāmarthyātiśayam pratibhāyaḥ.* Besides, these never err while the accredited means of right knowledge are known to be deceptive on occasions.

4. In the *Tāntrika* literature, however, the doctrine of *Pratibhā* finds a brilliant and elaborate treatment. In the *Āgama* the *Parā Vāk* occupies a subordinate position being conceived as the power of the Supreme Reality or *Parama Śiva,* and would thus seem to correspond to *Śabda Brahman* while *Parama Śiva* and *Para Brahaman* would be identical. Though there is admittedly no essential difference between *Paśyantī* and and *Parā* in *Vyākaraṇa* or between *Parā Vāk* and *Parama Śiva* in *Āgama,* there is no denying the fact that there is some slight difference between the two systems regarding the character of *Vāk,* in so far as one holds it to be independent and self-subsistent while the other makes it a power subordinate to the substance with which it is identical.

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4. Cf. *Tantrasaṃgraha* (first part), Varanasi, 1970, p. 120 :
   bhakṣyaṃ syāt kim abhakṣyaṃ vā svādvasvādviti niścaye /
   makṣikāṇāṃ kutaḥ saṃvit-kṣaudrasañcitikarmaṇi //
   sarvajñasyāpy adhiṣṭhātus tad vijṛmbhitam anyathā /
   kṛmimātrālpakāyānāṃ sambhṛtir vismayāspadam //
   kaṭakasyā phalaṃ vāriprasādhanavidhitsayā /
   dvipaḥ kṣipati tasyaiṣā prajñā hyajñasya kiṃ paśoḥ //

The usual classification of *Vāk* as fourfold is also recognised. The *parā* seems to stand really for that aspect of the *Vāk* when it is one with *Parama Śiva* and is transcendent. The *Paśyantī* represents the *Vimarśa*, and the remaining two, viz., *Madhyamā* and *Vaikharī* are only cases of *vikalpa.* As *Vimarśa* means the self-revelation of the Lord, it is intelligible that it is another name of *Pratibhā*, with which in the system of grammatical philosophy *Paśyantī* has been shown to be synonymous. And this is borne out by the description of *Pratibhā* found in the literature.

The *Tripurā Rahasya* speaks exactly in the same strain. It describes *Pratibhā* as the supreme form of the Ultimate Reality and says that it is on this, as on a mirror, that the universe is shining like a reflection.

5. The word *Pratibhā* seldom occurs in Vedantic literature, but the doctrine was certainly recognised. In the ninth *anuvāka* of his *Vārttika* on the *Taittirīya Upaniṣad* Sureśvara mentions it by name (*Prātibhā-jñāna*) and calls it *ārṣa*, thereby implying that this knowledge, by nature transcendent, is the characteristic of *ṛṣis* or seers, and it is further stated there that it comes into manifestation only to that seeking soul, who, by means of constant repetition of *mantra* and of prolonged meditation, is able to throw off the veil of *Māyā* and enter into conscious communion with the Supreme Being.

In *Vedānta,* we are confronted with a wide divergence of views among scholars. Even in the system of Śaṅkara, there is hardly any unanimity. All these opinions, however, are centred on the fundamental thesis of Śaṅkarācārya viz. that omniscience, omnipotence, etc., are not *really* predicable of the Supreme Being. It is after and through the operation of Cosmic Nescience that these are attributed to Him. Since His essence is knowledge itself, it is only by a metaphor that He may be called all-knowing. Omniscience and omnipotence are, therefore, pseudo-real concepts and not real. The *Saguṇa Brahma,* of course, is admitted to be personal and consequently omniscience and omnipotence belongs to Him, but then it must be remembered that the Reality, in the highest sense of the word, of the *saguṇa* aspect is not conceded.

6. According to *Mīmāṃsā,* omniscience is not compatible with personality which is held to be a limitation. When the Veda is already assumed to be the eternal source of all knowledge it would be superfluous to posit a Personal All-knowing Being, either human or divine.

7. In the Buddhist philosophical literature, the term *Pratibhā* is not generally found. But the word *Prajñā* is most frequent, and it occurs there with many of the associations which attach to the word in Patañjli's system. It is asserted that the ultimate Truth (*paramārtha satya*) reveals itself in the light of Supreme Wisdom which arises from contemplation and quietude (*samādhi*, *samatha*), i.e., knowledge of things as things as they are in themselves as distinguished from what they appear to us. The *Prajñā* is sometimes conceived as an eye (*prajñācakṣuṣ*) which is said to develop itself when the mind is purified by *samādhi*. The different stages of *Prajñā* are found represented by corresponding supernatural eyes, viz. (i) *dharmacakṣus*, (ii) *divyacakṣus*, (iii) *prajñācakṣus* and (iv) *buddhacakṣus*.

In Pali literature, the word *dhammacakkhu* (spiritual insight), also known as *vipassanā*, is used for dawning of the spiritual sense in man on conversion. When this is fully developed, the convert is established in the fruit of *sotāpatti* and the first stage comes to an end. This eye is characterised as a faculty of true knowledge, undisturbed by *rajas* (*virajaṃ*) and free from obscurity (*vītamalam*). How this faculty is to be distinguished from the so-called divine eye (*dibba-cakkhu*) does not seem to be quite clear. That both are supernormal is, of course, plain. But it is sometimes asserted that *dibbacakkhu* is able to see visible objects only, though such objects may not be ordinarily within the scope of our faculty of vision.

Buddhadatta, however, divides *cakkhus* first into two classes, viz. *māṃsa* (physical) and *paññā* (supernatural), of which the latter is fivefold : (i) *Buddha* (ii) *Dhamma*, (iii) *Samanta* (iv) *Ñāna* and (v) *Dibba*. From what he says of these powers of supernatural knowledge it seems that (i) consists in the realisation of *āśayas* and *anuśayas* which are supersensible, (ii) means knowledge of the threefold path, (iii) stands for omniscience, (iv) indicates the Eye that is evolved (after conversion) and (v) *dibba-cakkhu* is synonymous with the supreme Wisdom or *Prajñā* which arises from *abhijñā citta* (page 65, ch. X, 635-639).

In the Sanskrit Buddhist literature also, the same fivefold division is to be met with. And in the *Mahāvastu* it is pointed out that in vision by the physical eye (*māṃsa*) light is needed ; but in the function of the other eyes it is not necessary. *Divyacakṣuṣ* is characterised by the development of ten psychic powers (including the purity of *Divyacakṣuṣ*). But all these powers pale before the

Buddha Eye which is equivalent to Absolute and Unconditional Omniscience.

There is, of course, much confusion on the exact significance of the terms in Buddhist literature, for, in course of time and for various reasons, imports have graually changed.

A curious parallelism presents itself between the Buddhist philosophy and the Yoga system of Patañjali. *Prajṇā* as a means (*hetubhūta*) viz. the realisation of the noble eightfold path, leads to *Prajñā* which may be considered as the End (*phalabhutta*), viz. *Nirvāṇa.* The former is the result of continued practice of the preliminary *Prajñā* consisting in *śruta*, *cintā* and *bhāvanā*, which are really nothing but the Buddhist counterparts of *śravaṇa*, *manana* and *nididhyāsana* of the Upaniṣadic literature and of *āgama*, *anumāna* and *dhyānābhyāsa* of *Yoga Bhāṣya.* The *Prajñā* or realisation of the path (*mārgajñāna*) of Buddhism corresponds to the realisation (*sākṣātkāra*, *darśana*) of Vedānta and to the *Yoga* of the *Yoga* system.

In the doctrine of Universal Flux, such as that of Buddhism, there is no room for the past or for the future. It is really a difficulty which Buddhism (at least its earlier school) does not seem to have successfully solved. All attempted solutions are but makeshifts and show no way out of contradictions involved.

8. In Jain philosophy, however, no such difficulty arises. Here the fact of omniscience, including the lower faculties of bare clairvoyance, thought-reading etc , claimed for the Lord who possessed it eternally and for the *jīvas* who gain it after a striving, lends itself to an easy explanation. For it is admitted that the *jīva* is eternal, that the universe as such is eternal (though subject to change) and that the *jīva's* knowledge of this universe is also central. Absence of the object from the senses is not a barrier to its being known supernormally, it is the limitation of the senses alone that they cannot cognise things not present to them, but in the case of higher perception or intuition, which is not sense-born, the assumption of such limitation is not justified by experience. At any rate, it is admitted that whether present or absent, every object has a existence of its own.

The intuitive experience is said to be twofold, (i) relative and imperfect (*vikala*) and (ii) absolute and perfect (*sakala*). In the first case the intuition is known as *avadhijñāna* or *avadhidarśana* when its object is a physical substance (*rūpin* or *mūrta dravya*) and as *manaḥparyāya* when it discerns the thoughts of another mind ; and in the

second case it is exalted into the supreme level and is called *kevala-jñāna* and *kevaladarśana* which is a characteristic of an Arhat. It need hardly be added that this *kevalajñāna* and *darśana* are the synonyms of *Pratibhā*, *Prajñā* etc. of the other systems.

9. In the *Mahābhārata* the word *Pratibhā* occurs several times, and the context shows that it conveyed the same sense in which we find it in the Yoga system of Patañjali.

In the *Śivapurāṇa* the term *Pratibhā* is explained as to be the faultless illumination of things subtle, hidden, remote, past and future. It is said to be one of the supernatural obstacles (*divyāḥ upasargāḥ*) in the path of realization, but though an obstacle, it is nevertheless supposed to be an indication of the proximity of this realisation (*siddhisūcaka*) itself.

In the *Kādambarī* we find the word *divyacaksu* instead of *Pratibhā* in use. The sage Jābāli is described there as possessed of this faculty by which he was able to *see* the entire universe (even the past and the future) as if verify present before his eyes. He acquired the power of omniscience through the gradual removal of impurities from his mind by means of constantly practised penances. The eleventh chapter of the *Gītā* contains the classical example of the working of this faculty. On the eve of that memorable event, the battle of Kurukṣetra, which was to decide the fortunes of India for milleniums to come, Lord Kṛṣṇa graciously awakened this faculty in Arjuna who is said to have seen in Kṛṣṇa's body the whole universe with all its past and future states. It was the vision of many in one and in this way resembled a similar vision vouchsafed to the Buddha during the period of his contemplation on the bank of the *Niranjana*.

10. Our broad survey of the study by Dr. Kaviraj of the problem of *Pratibhā* and *Prajñā* in the different branches of Indian Philosophy clearly demonstrates his deep knowledge and perfect presentation of the issues relevant to the subject. The problem is unique and pervades the entire range of Indian thought. It is astonishing that Dr. Kaviraj gives absolutely correct Buddhist and Jain views on the issues he tracts of, though many of the relevant important treatises were not available to him. We propose here only to mention the material not accessible to scholars at the time when the article was written.

11. The problem of the varieties of *cakkhu* is spread over the books of the *Sutta* and *Abhidhamma Piṭakas*. Only three *cakkhus*, viz. *māṃsacakkhu*, *dibbacakku* and *paññācakkhu*, are mentioned

in the *Dīghanikāya.*[5] In the *Cullaniddesa*, which is commentary on the *Pārāyaṇa Vagga* of the *Suttanipāta*, two more *cakkhus*, viz. *buddha-cakkhu* and *samantacakkhu* are added.[6] In the *Aṭṭhasālinī*, which is a commentary on the *Dhammasaṃgaṇi*, the following five are given as varieties of *paññācakkhu* : (i) *buddhacakkhu*, (ii) *samantacakkhu*, (iii) *ñāṇacakkhu*, (iv) *dibbacakku*, and (v) *dhammacakkhu.*[7] We thus get a total of seven varieties of *cakku*. And if the *paññācakkhu* comprising five varieties of *cakkhu* is considered as one single category, we get two categories only, viz. *māṃsacakku* and *paññācakkhu* (together with its five varieties just mentioned). The *dibbacakkhu* was perhaps, in later times, affiliated to the *paññācakkhu* which was its companion in the *Dīghanikāya* as mentioned above.

Of the above-mentioned *cakkhus*, the *māṃsacakkhu* of the Buddha is his physical eye which is said to be exceptionally powerful and sensitive. The *dibbacakkhu* is the *deva*-eye, the eye of a seer, all-pervading, and seeing all that proceeds in hidden world. The *paññācakkhu* is the eye of wisdom. The *buddhacakkhu* is the eye of the Buddha or of complete intuition. The *samantacakkhu* is the eye of all-round knowledge. The *ñānacakkhu* is the eye of knowledge. The *dhammacakkhu* is the eye of the truth, said of the attainment of that right knowledge which leads to arahantship, in phrases *virajaṃ vītamalaṃ dhammacakkuṃ uppajjati.*[8]

In the *Cullaniddesa* we find an elaborate description of five *cakkhus*. The *māṃsa cakkhu* (physical eye) of the Lord is capable of seeing upto one *yojana* on all sides in the day as well as at night. By the *dibbacakkhu*, the Lord can see as he desires to see. By the *paññācakkhu*, he is capable of discerning the respective needs of his disciples in respect of their spiritual path. The *paññācakku* stands for the analytical power which is coextensive with all that is knowable. By means of this *cakkhu*, the Buddha knows the intentions (*āśaya*), the afflictions (*anuśaya*), the character (*carita*) etc., of his disciples. By means of the *Buddhacakkhu*, the Lord is capable of knowing the spiritual requirements of his disciples for their advancement on the spiritual path. The Lord prescribes various paths for the disciples and his Order according to their

5. Part III, p. 172.
6. *Cullaniddesa* (Nalanda), p. 183.
7. *Aṭṭhasālinī* (Poona, 1942), p. 247.
8. Vide *Pali-English Dictionary* (PTS), s.v. *cakkhu*.

needs. In this connection, the *Cullaniddesa* gives the following *gāthās* which indicate the compassion of the Lord on the suffering creatures :

> sele yathā pabbatam uddhaniṭṭhito,
> yathā pi passe janataṃ samantato /
> tathūpamaṃ dhammamayaṃ sumedha,
> pāsādam āruhya samancakkhu /
> sokāvakiṇṇaṁ janatampetasoko,
> avekkhassu jātitarābhibhūtaṃ //[9]

This embodies the essence of the *buddhacakkhu*. The following *gāthā* of the *Dhammapada*, which resembles very closely the one mentioned by us on page 10, is an abridgement of the above *gāthās* :

> paññāpāsādaṃ āruyha asokosokiniṃ pajaṃ /
> pabbataṭṭho va bhumaṭṭhe dhīro bāle avekkhati //[10]

The *samantacakkhu* stands for omniscience. This has found a fine expression in the following *gāthā* :

> na tassa addiṭṭhamidhatthi kiñci,
> atho aviññātamajānitabbaṃ /
> sabbaṃ abhiññāsi yadatthi neyyaṃ,
> tathāgato tena samantacakkhu //[11]

In the *Mahāvastu*, a *Mahāyana* work, the five *cakṣus*, viz. *māṃsa, divya, prajñā, dharma* and *buddha* are mentioned. There is no essential difference between their description here and that given above. The *divya-caksu* of the Buddha is like that of other gods, but much superior in respect of its power. The *prajñā-cakṣu* stands for the enlightenment attained by the *āryapudgalas*, but such attainments are superior in the case of the Buddha. The *dharma-cakṣu* of the Buddha refers to his mastery over the ten *balas* (supernormal powers). The *buddha-caksn* stands for the eighteen uncommon attributes of the Buddha.[12]

In the *Aṭṭhasālini*, the *dhammacakkhu* is explained as the knowledge attained in the first, second and third *maggas*.[13]

9. *Cullaniddesa*, p. 187.
10. *Dhammapada*, 28.
11. *Cullaniddesa*, p. 188.
12. *Mahāvastu Avadāna* (Calcutta, 1936), part I, pages 187-190. *The Mahāvastu* (PTS), London, 1973), Vol. I, pp. 125ff.
13. *Aṭṭhasālinī*, page 248 : heṭṭhima-maggattaya-saṃkhātaṃ ñāṇaṃ dhamma-cakkhu nāma.

The problem of *prajñā* in Buddhism occupies a central position. *Prajñā* is one of the three constituents of the path of emancipation, the other two being *śīla* and *samādhi*. In the Pali tradition, the words *sammādiṭṭhi* (right view), *amoha* (non-delusion), *medhā* (wisdom), *dhamma-vicaya* (contemplation of the nature of things), etc. are synonymous with *paññā*.[14] In the Buddhist eightfold path, *sammadiṭṭhi* and *sammāsaṃkappa* constitute *paññā*. *Paññā* is also identified with *vipassanā* as distinguished from *samādhi* (or *jhāna*).[15] In the *Dhammapada*, it is said that there is no *jhāna* for one who is without *paññā*, there is no *paññā* for one who is without *jhāna*; he in whom there are both *jhāna* and *paññā*, is indeed close to *nibbāna*.

> nathi jhāṇaṃ apaññassa paññā natthi ajjhāyato /
> yamhi jhāṇaṃ ca paññā ca sa ve nibbānasantike //[16]

Here *paññā* stands for perception of things as they are without any distortion. The immediate result of such perception is the attainment of divine joy. It is said that a mendicant who, with a tranquil heart, has entered an empty house, has divine delight on account of his right perception of the *dhamma* (the object of meditation):

> suññāgāram paviṭṭhassa santacittassa bhikkhune /
> amānusī ratī hoti sammā dhammaṃ vipassato //[17]

Of the five *pāramitās*, viz: *dāna* (charity), *śīla* (moral vows), *kṣānti* (forbearance), *vīrya* (energy), *dhyāna* (meditation) and *prajñā* (insight), the *prajñā* is the foundation of all others. One cannot practise *dāna* in the absence of *śīla*, nor *śīla* in the absence of *kṣānti*, nor *kṣānti* in the absence of *vīrya*, nor *vīrya* in the absence of *dhyāna*, nor *dhyāna* in the absence of *prajñā*.[18]

Dr. Kaviraj has rightly said that there is a curious parallelism between Buddhist philosophy and the Yoga system of Patañjali. In this connection, the sevenfold *prajñā* arising in the person, who has realised the separate identity of *prakṛti* and *puruṣa*, deserves mention. This sevenfold *prajñā* consists in (i) knowledge (*parijñāna*) of what is to be abandoned, (viz. suffering), (ii) abandonment of

14. *Dhammasaṃgaṇī* (Nalanda), p. 21.
15. *Visuddhimagya* (HOS), p. 4, cittaṃ paññañ ca bhāvayaṃ ti samādhiṃ ceva vipassanañ ca bhāvayamāno.
16. *Dhammapada*, 372.
17. *Ibid*., 373.
18. *Abhidharmasamuccaya-bhāṣya*, p. 104.

the source of what was to be abandoned (*heyahetu*), (iii) realisation of cessation from suffering (*nirodha-sākṣātkāra*), (iv) practice of the path leading to cessation (*hānopāya*), (v) the final reversion of the *guṇas* (*guṇāṣṭaṃ gacchanti*), (vii) the manifestation of the *puruṣa* in its perfect purity (*kevalī puruṣa*). Of these seven, the first four are characterized as *prajñā-vimukti* and the last three as *citta vimukti* in the *Yoga-bhāṣya*.[19] This categorization of these seven stages of *prajñā* has a very close affinity to the Buddhist conception of *paññāvimutti* and *cetovimutti*. A critical and comparative study of these coneepts will throw welcome light on the interrelatedness of the two systems.

Corresponding to the doctrine of *Pratibhā* in the other schools of Indian thought, Buddhism has the concept of *paṭibhāna* which stands for sudden illumination, confidence of speech, promptitude, wit, etc. The *paṭibhāna* is three-fold, viz. (i) *pariyatti*, (ii) *paripucchā* and (iii) *adhigama*. The first refers to the spontaneous comprehension of the sacred lore and the doctrines embodied therein. The second stands for the power of investigation of the secrets of the doctrines. The third connotes the natural gift for meditation, supernormal powers and spiritual advancement.[20] The *paṭibhāna* again is one of the four constituents of the power of analysis and penetration, called *paṭisaṃbhidā*, the other three being *arthapaṭisaṃbhidā*, *dhammapaṭisaṃbhidā* and *niruttipaṭisaṃbhidā*.[21]

The believer in Universal Flux solves the problem of omniscience by means of his doctrine of universal causation, *pratītya-samutpāda*. Every thing or event is a link between the infinite past and the endless future. A penetrative mind can perceive the whole universe of facts—past, present and future—in a single moment of existence. The same solution, of course, in a different manner, is to be accepted even by the upholders of an eternal substance undergoing change, progressive or regressive.

12. As regards the concept of *prajñā* in Jainism, its Prakrit equivalent *paṇṇā* or *paṇṇāṇa* occurs in the earliest parts of the Ardhamāgadhi canon. The concept played a very important role in Jainism. The expression *paṇṇāṇa* has an epistemological sense in the compound *sotapaṇṇāṇa* (auditory perception), *cakkhupaṇṇāṇa*

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19. II.27.
20. *Cullaniddesa*, pp. 238-8.
21. For further information see : *Points of Controversy* (London, 1969), pp. 377-82.

(ocular perception), etc. The other use of the term in Jainism is in the sense of spiritual insight. Thus the compound *savva-samaṇṇāgatapaṇṇāṇa* means 'insight into the nature of all things'. Similarly, the phrase *mahāvīrehiṃ paṇṇāṇamaṃtehiṃ paṇṇāṇam upalabbha* stands for 'having obtained insight from the great heroes who are possessed of the insight'. This meaning of *paṇṇāṇa* is in essential conformity with that of the expression *prajñā* in Buddhism.[22]

In the following passage of the *Uttarādhyayana,* we find the word *paṇṇā* (Skt, *prajñā*) used in the sense of penetrating analytical intellect':

paṇṇā samikkhae dhammaṃ
tattaṃ tattavinicchayaṃ //[23]

That is, the *paṇṇā* investigates the nature of the *dhamma* and determines the truth.

There is also a *ṛddhi* (superpower), called *prajñāśramaṇatva,* in Jainism. A person endowed with this *ṛddhi* is capable of knowing the entire scripture even without learning it, *savvaṃ hi sudaṃ jāṇadi akaa-ajjhaano'vi.*[24] This is comparable to the *pariyatti-paṭibhāna* in Buddhism, already mentioned by us.

The *prajñāśramana-ṛddhi* is of four kinds, viz. (i) *autpattikī,* (ii) *vainayikī* and (iii) *pariṇāmikī,* and (iv) *karmajā.* The first arises from the mastery of the lore achieved in past lives ; it is a flash of light that dawns upon the mind when confronted as the intellection that fulfils its purpose by means of inference, reasoning, and analogy, develops with the maturity of age, and results in well-being and salvation. The third is defined as the intellection which is capable of completing a difficult task ; it is born of humility and service. The fourth is defined as the intellection which comprehends the truth due to its attentive consciousness and breadth of vision of both the practical and theoretical sides of actions and which has received the appreciation of competent critics.[25]

The problem of *pratibhā* also has received consideration at the hands of the Jain logicians. Thus Vidyānanda, rejecting *pratibhā* as an independent category of valid knowledge, says that it is

22. *Āyāro* (JVB Publication, New Delhi, 1961), p. XXI.
23. *Uttarādhyayana,* XXII. 25.
24. Vide *Jainendra-siddhānta-kośa,* Vol. I, p. 480.
25. *Studies in Jain Philosophy,* pp. 46-8.

a kind of *matijñāna* (sensuous knowledge)[26]. It is a kind of intellection (*cintāyāḥ prakāraḥ*).[27] The *pratibhā* as a variety of the power of instantaneous solution of a puzzling issue is considered by the Jaina logicians as an instance of *śruta-jñāna* (verbal knowledge) as distinguished from the sensuous one).[28] The *pratibhā*, however, is not recognized as a category of supersensuous cognition.

13. We have very briefly indicated the treatment of the problem of *prajñā* and *pratibhā* in Buddhism and Jainism. There is a vast literature on the subject of *prajñā* in Buddhism, and a thorough and patient research on it based on Pāli, Sanskrit, Chinese and Tibetan sources, will be most rewarding. Mahāmahopādhyāya Dr. Gopinātha Kaviraj has laid a solid foundation and given a beautiful superstructure that will encourage scholars for penetrating investigations in the field of Indian thought and culture.

26. *Tattvārthaśloka-vārtikālaṃkāra* (Solapur, 1953), Part III, p. 199.
27. *Ibid.* p. 201.
28. *Ibid.* p. 661 :

uttarapratipattyākhyā
pratibhā ca śrutaṃ matā //

THE INTEGRAL PHILOSOPHY OF MM. GOPINATH KAVIRAJ

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Before trying to determine the exact nature of the contribution of MM. Gopinath Kaviraj to philosophy in general and Indian Philosophy in particular, it will be a very worthy exercise to ascertain how he himself viewed Indian Philosophy. In other words, what was his conception of Indian Philosophy and whether it is really acceptable to us.

In discussing the particular view-point of *Nyāya-Vaiśeṣika* philosophy, which has provided all the systems of Indian philosophy with the indispensable logical framework in which they are to be couched, MM. Kaviraj at the very outset reminds us that its leading ideas too are rooted in the religious speculations of early India. He refers to Haribhadras as well as Rājaśekhara to prove his point that the *Nyāya* and *Vaiśeṣika* systems were in their inception affiliated to (at any rate coloured by) Śaiva Cult'. A man of keen common sense, MM. Kaviraj was aware that here he might be accused of mixing up religion with philosophy and so he presents by way of Introduction' 'a few words concerning the aims and methods of this philosophy and the meaning of philosophy in general in India'.

First of all, he distinguishes between Revelation and Reason in very clear terms and affirms that 'Reason, unaided by the light of this Revelation, would be a groper in the dark and would never be able to discover the truth which is incapable of analysis and synthesis'. If discovery of truth is the aim of philosophy and if philosophy means only the realm of Reason, its effort will be self-stultifying unless this Reason is made subservient of Revelation of Faith. Thus according to MM. Kaviraj 'the ultimate source of true knowledge is Revelation'. We may then justifiably charge him as undermining Reason and thereby dismissing or putting in a secondary place, philosophy, which has its very foundations on the bedrock of Reason and Reason alone.

MM Kaviraj, however, shows the utility as well as indispensability of philosophy unerringly when he states that 'as the fact of

revelation cannot be accepted without any questioning in the present state of our life, we have to study them with the help of our reason', Reason is, therefore, not to be dispensed with but its limitations must be acknowledged at the same time. 'The function of reason' according to him, 'is simply to beget a notion of possibility (*sambhāvanābuddhi*) in regard to certain proposition, and not of its certainty'. For certainly, 'the intellectual processes have to be supplemented by processes of personal realisation, viz,. concentration and abstraction'. In other words, *manana* has to find its fulfilment in *nididhyāsana*. *Manana* or philosophising through reason is indispensable for unless the mind is made free from the disturbing factors of doubt (*asambhāvana*) and perversion (*viparītabhāvanā*) it will not receive the truth' and here 'the process of rational demonstration (*manana*), which is implied in all philophy' comes to our aid. Yet the limitation of *manana* must always be borne in mind : 'even at this stage the seed of uncertainty is not wholly gone ; the root of all errors still remaining, illumination of consciousness resulting in the Vision of Truth cannot of course follow'. MM. Kaviraj, therefore, concludes that 'philosophy, if rightly understood, is then only a step in the cultivation of man's life. To be at all fruitful it must work in subordination to i.e. on the data supplied by Revelation. Elese, it is apt to run astray'.

One may still protest that it is not a right understanding of philosophy, though MM. asserts that 'all the systems pledge unconditional allegiance to Revelation', and even the Buddhist and the Jain philosophies accept in their own way the necessity of this'. He gives a significant quotation from Madhusūdana Saraswatī's *Advaitaratnarakṣā* in support of this. But still it becomes difficult for the rational and reasoning mind to accept the subordination of reason, which, it apprehends, will make all philosophy barren and fruitless. This apprehension is caused by a narrow and limited view of philosophy. If we take a wider view of philosophy, as the late lamented eminent philosopher Kalidas Bhattacharya has done by pointing out 'its two quite different forms', then difficulty in accepting the position of MM. Kaviraj may be crossed. Prof. Bhattachārya makes this significant observation at the very beginning of his Mahāmahopādhyāya Gopinath Kaviraj Memorial Lectures (1980) of Calcutta University :

'Philosophy, including metaphysics and epistemology, has developed in two quite different forms. In one form, it is only an

intellectual account—a system of theories (hypotheses) about the nature and behaviours of whatever is real—much as it is the case with science too, though here, in the case of philosophy, more advanced because claming concern with deeper and more fundamental features of reality....There is, however, another kind of philosophy—both in India and the West—ever running parallel to this 'intellectual' philosophy. It consists of statements of course as far systematic and intelligible as possible—of what one actually experience through sustained attention. In this philosophy intellect in the form of logical analysis, definition, deduction etc. is never made a fetish of 'intellectual' manipulation is not resorted to unless absolutely needed'.

MM. Kaviraj was an exponent *per excellence* of this second type of philosophy which he 'actually experienced through sustained attention'. By '*sustained attention*' Prof. Bhattacharya possibly means *dhyāna* or *nididhyāsana* and being a contemplative by nature MM. Kaviraj could easily get immersed and absorbed with any philosophical problem to bring out its intrinsic nature and throw the light of his own revelation on it. In this respect, he was a unique philosopher of his kind and we shall try to bring out some of his original thinking on many age-old problems of philosophy.

All philosophical systems are engaged in finding an answer to the riddle of creation. From what cause has this effect in the form of the world been produced ? What is the relation betwen the cause and the effect ? MM. Kaviraj has dwelt at length on this problem causality from different poits of view. He makes significant and almost startling statement when he affirms that 'truly speaking, *Sāṅkhya-Yoga*, as much as Vedānta, is an advocate of the identity of *nimitta* and *upādāna*.' The *Sāṅkhya-Yoga* establishes this identity on the back-ground of *Prakṛti* and by a brilliant analysis, MM. Kaviraj establishes that 'the distinction between *nimitta* and *upādāna* is a pseudo-distinction and has no existence on the plane of pure *prakṛti* which is universal Being and Essence'. He elaborates this point by stating that 'Prakṛti is self-moved (*svataḥpariṇāminī*), motion is inherent in it by nature and does not come to it from without. It (as *rajas*) is an aspect of its Being. The efficiency of the *nimitta*—and this is all that we mean by causal operation—consists only in the removal of the *prohibens* in the way of Prakṛti (*tamaḥ, āvaraṇa*) and in the consequent liberation of the *vikāras*, the forms, held so long in confinement within the womb of

Prakṛti'. He goes on further to point out that 'the removal of this *āvaraṇa* constitutes the efficiency of the *nimitta* and is the sum and substance of all causal operation. The *nimittas* do not lend any impulse to the material nor can they bring out what is not implicitly contained in indeed a very unique presentation of the *Sāṅkhya-Yoga* view of causality which is not found anywhere else.

Similarly original is his statement that 'since every subsidiary *prakṛti*—finite cause, is ultimately permeated by and coincident with pure *Prakṛti*, it naturally follows that every individual thing in nature contains every other thing potentially'. Apprehending that this statement violates the major postulate of *Satkāryavāda* that every effect is related to its own appropriate material (*upādānaniyamat*), he adds, in a footnote, that 'the arguments in *Sāṅkhya-kārikā* viz. *upādānaniyamavat* etc. are in consonance without ordinary experience which justifies this restriction. An effect, to be brought forth, requires an appropriate material (and appropriate subsidiary causes). This is so, because we are dealing with limited *Prakṛti* and with limited human resources. But to the *Yogin*, to whom the entire *Prakṛti* is open, it is easy to evolve anything'. That this statement is not dogmatic but quite logical is evident from the irrefutable argument that 'every finite cause is ultimately permeated by and coincident with pure *Prakṛti*'. MM. Kaviraj is on fresh grounds where in distinguishing between *prakṛtis* and *Prakṛti* and showing the inherence of the former in the latter.

On the fact of *pariṇāma* also, MM. Kaviraj throws a flood of light in his brilliant analysis of its three states of stages viz. *dharma, lakṣaṇa* and *avasthā*. Ultimately it comes down to the sequence of of *kṣaṇas*, which is known as *krama*. He used to point out that in *Sāṅkhya-Yoga, vivekaja jñāna* is as much important as *vivekajñāna*, which is generally skip over. The former is achieved through a thorough knowledge of *kṣaṇa* and its *kramas* and this bestows omniscience and omnipotence on the knowner. *Prakṛti* must be thoroughly known and controlled before it can be surpassed or separated. This interpretation also is unique and original.

This equal emphasis on *vivekajñāna* as well as *vivekajajñāna* marks out MM. Kaviraj as the propounder of an integral philosopher. He was as much interested in the moment to moment evolution of *Prakṛti* as in the timeless immutable nature of the Absolute or *Puruṣa*. His interpretation of the *Sāṅkhya-Yoga's* conception of *Kaivalya* or liberation was also unique in its integrality. We

generally conceive of it as a state of utter seperation between Matter and Spirit, *Prakṛti* and *Puruṣa*, but he used to point out that this is only one aspect of *Kaivalya*, the other aspect we generally ignore which has been very clearly set forth in *Yoga-Sūtra* (3.55) as *'sattva-puruṣayoḥ śuddhisāmye kaivalyam'*. Here it is stated in very clear terms that borh *sattva* and *puruṣa* must be equally pure and in this coalescence alone is *kaivalya* achieved. Matter must be raised to to the status of the spirit if the dichotomy is to be healed and a seamless whole is to be achieved.

If we find difficult to accommodate such a view within the framework of the traditional *Sāṅkhy-Yoga* though its own text hints at it as pointed out by MM. Kaviraj, this view has been elaborated and fully developed in the Advaits Śaiva Āgama of Kashmir. MM. Kaviraj, therefore, finds the full sustenance of his own integral outlook from Kashmir Śaivism, of which he was one of the most rare and distinguished exponents. Prof. Kalidas Bhattacharya is of opinion that 'he was fundamentally a Śaivaite and discovered that liberalism in the heart of Śaivism itself'. But we wonder if he can be marked as an adherent of any one particular school of philosophy, for on Prof. Bhattacharya's own admission he 'developed his Śaiva philosophy in such a manner that with some small change or twist here and there it turns easily into Śaiva dualism, other forms of Tāntrism and Yoga and also into different forms of Mahāyāna Buddhism and Vaiṣṇavism (and so beautifully into the Gauḍīyā form of the latter too), and even into the Śaṅkarite form of Advaita Vedānta'.

One must not, however, think that a curious amalgam of different systems of philosophy is all that was dished out by this great savant or that he propounded some from of eclecticism only, in the last analysis. He left the stamp of his own integral philosophy on whatever he touched and expounded and it is for posterity to judge if the interpretations put by this polymath are only his fanciful impositions or well-grounded in those philosophical systems themselves. If he has been able to draw our attention to some aspects of those systems which we had ignored or skipped over in our erstwhile studies of them, he has fulfilled the the role of a true teacher, an original thinker and a distinguished philosopher and all our respectful homage is due to him for this distinct service in the field of Indian Philosophy.

THE PRĀYAṆĪYĀ AND THE UDAYANĪYĀ IṢṬI-S*

(*A study in Variation and Evolution*)

DR. SADASHIV A. DANGE

In the context of the Soma sacrifice, the Agniṣṭoma, the Prāyaṇīyā and the Udayanīyā *iṣṭi-s* have a unique importance. They form a complementary dual, the Prāyaṇīyā coming before the purchase of Soma and the Ātithyeṣṭi for the welcome of Soma and the Udayanīyā coming at the end of the Avabhṛtha (the final bath). These two *iṣṭi*-s are said to be the vital breaths called Prāṇa and Udāna, respectively. The term *prāyaṇīyā* is explained variously The Aitareya Brāhmaṇa (Ai. Br.) explains it by saying that it is so-called, as by its performance the performers go to heaven (1.1 *svargam lokam upa-prayānti*). According to the Śatapatha (Śat.) Br. the Prāyaṇīyā is so called, as it is performed with a desire to "go near" Soma that is to be purchased (IV. 5.1.2 *rājānam kreṣyann upa-praiṣyan yajate, tasmāt prāyaṇīyam*), while the Udayanīyā is so called, as it is performed after coming out (*udetya*) from the *avabhṛtha* (Ib.). Though the general procedure for these rites is about the same in the ritual texts, there are interesting variations. These variations are to be noted from two texts of the same school, with similarities between texts of different schools, a phenomenon which is difficult to explain ; but it may be explained as being due to different settlements of groups of the same school, but in the vicinity of groups of other schools. We take four texts for the study.

The Ai. Br. (1.1) opens the discussion of the Prāyaṇīyā *iṣṭi* by saying that the sacrifice ran away from the gods. Hence, they got confused as regards the quarters and the way to get to heaven. So they approached Aditi for help ; and she agreed on the condition that she be offered a *caru* to Aditi, she told how the offerings to other five deities in particular quarters would help them. She said that **she herself should be offered to in the east,** so that they would know the eastern quarterly ; by offering to Agni they would know the southern quarter ; by offering to Soma they would know the western quarter ; by offering to Savitṛ they would know the northern quarter. So, the gods offered to these deities ; and at the end they

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* From my Project, "Variation and Evolution of Ritual from the Brāhmaṇa Texts".

offered one more offering of *caru* to Aditi. The offering to other deities are to be of clarified butter. It should be noted that the Ai. Br. has Aditi mentioning only four deities (that are to be offered to); and the gods themselves offer the last offering to Aditi. Another thing to be noted is that the first offering, whereby the eastern quarter is known by the gods, is advised by Aditi to be offered to herself (*mayaiva prācīm diśam prajānātha*). This would mean that the first deity at the Prāyaṇīya should be (and was) Aditi herself, according to the Ai. Br. tradition. But the actual deity at the texts, including the Ai. Br. is Pathyā Svasti; and she is to be offered to in the east. The pattern of the deities offered to and their respective quarters, as prescribed by the Ai. Br. is as follows:

Quarters :	East	South	West	North	Upper (*urdhvā/uttama*)
Deities :	Patthyā Svasti	Agni	Soma	Savitṛ	Aditi

The offerings are to be dropped in the respective quarters for these deities; and for Aditi, who is to be offered to last, it is to be offered in the middle place (centre).[1] The offerings have to be five, as 'five' is the symbol for sacrifice.[2] If we note the fact that the gods approached Aditi first, and offered to her, it is but natural that her position should be the first even in the unit of 'five', a fact already indicated by the Ai. Br. (in *mayaiva prācīm diśam prajānātha*). In this context, we have to note another important ruling regarding these rites. At all texts it is said that, as it was Aditi who first told the gods the remedy to know the quarters by offering to different deities, a *caru* should be offered to her at the Prāyaṇīyā as well as at the Udayanīyā *iṣṭi*.[3] If that be the case, the fittest position for her *caru* will be at the very beginning itself; and in the east, looking to the importance of that quarter in the sacrificial ritual.[4] This could be in the Prāyaṇīyā, while at the Udayanīyā her position could be the last, to close the whole sacrificial ritual of the Agniṣṭoma.[5] As the ritual has come to us, Aditi is placed at the last position in the Prāyaṇīyā in the unit of 'five'. It does seem queer that having obtained her *caru* at the beginning, and before the unit of 'five', she could be glad (!) to receive another *caru* at a comparatively low position of the scale! If she has to be offered to gain in this unit, it could be at the beginning itself, i.e., 'at the start of the unit of 'five'. This is exactly the position indicated by the Ai. Br. which has Aditi saying, "By me alone you will know the eastern

quarter", but in actual practice the offering is made to Patthyā Svasti. There is ground to believe, hence, that Patthyā Svasti is a later addition to the rite ; but, having once gained a foot-hold, she came to dominate. But, as shall be seen further, her position as the deity of the eastern quarter was never settled.

The explanation offered by the Ai. Br. (2.1) for the offerings at various quarters is as follows :

Patthyā Svasti is offered to in the east ; hence does the sun rise in the east, and sets in the west following the lead of Patthyā Svasti. Agni is offered to in the south ; hence in the southern region (to the south of the Vindhyas according to Sāyaṇa) does vegetation grow first. They offer to Soma in the west ; hence are waters seen in plenty in the west (the western seas according to Sāyaṇa). The sun is offered to in the north ; hence in the north there is plenty of wind, as wind is impelled by the sun. Aditi is offered to in the "upper quarter" (*ūrdhvā*) ; hence does rain come from above.

The Śāṅkhāyana Brāhmaṇa (VII. 5-6) mentions different deities, or, rather different arrangement of the same deities, though it precisely mentions the Prāyaṇīyā *iṣṭi* for them. The Ai. Br. starts the episode of the confusion of the gods, due to the sacrifice running away from them, with Aditi helping them. On the other hand, the Śāṅk. Br. has the gods approaching Agni to know the quarters with a desire to reach heaven. Angi asks them to offer to him first in the eastern quarter, and the other deities are to follow with the subsequent quarters in order. Thus :

Quarters :	East	South	West	North	Upper *ūrdhvā*
Deities :	Agni	Soma	Savitṛ	Patthyā Svasti	Aditi

It can be seen that the deities have their quarters changed in view of the change of the deity for the east ; but Aditi remains in her last position getting her quarter, the *ūrdhvā*. Thus, apart from the original shift from her quarter, the east, which the Ai. Br. gives to her aspect called Patthyā Svasti, there is no change at the end. The north, now vacated due to Savitṛ shifting to the West, is occupied by Patthyā Svasti. In both patterns, however, the position of Patthyā Svasti is adjacent to Aditi. The explanation given by the Śāṅk. Br. for the quarters of the deities is as follows : Agni is offered to in the east ; hence Agni is carried to the east, and it is only in the eastern quarter that the sacrifice is extended. The explanation is attested by the ritual of Agni-praṇayana, wherein the

fire from the Gārhapatya fire-altar is carried to the Āhavanīa, which is located to the east. We may also mention a historical detail from the Śat. Br., which says that the fire from the mouth of the king Videgha Māthava went ahead to the east from the Sarasvatī, where the king and his priest Gotama Rāhūgaṇa were, to the river Sadānīrā (modern Gaṇḍaka).[6] Soma is offered to in the southern quarter; hence, after purchase (in the east), Soma is led to the south; the praise of Soma is uttered by the singer being to its south; it is wrapped by the priests who take their seats to its south; while pressing Soma the priests sit to its south; this is its established quarter. Savitṛ is offered to in the west for the knowledge of that quarter; hence the sun appears as going daily to the west and never to the east. Patthyā Svasti is offered to in the north for the knowledge of that quarter; because, says the Br., Patthyā Svasti is Vāk (speech), and Vāk is the best in the north; indeed, says the text, people go to the north to learn (chaste) language.[7] Aditi is offered to in the "upper" quarter; hence the herbs and trees are seen sprouting and rising upwards. The comparison between the patterns of arrangement of deities and quarters at the two texts is as follows :

	East	South	West	North	Upper/*ūrdhvā*
Ai. Br.	Patthyā Svasti	Agni	Soma	Savitṛ	Aditi
Śāṅk. Br.	Agni	Soma	Savitṛ	Patthyā Svasti	Aditi

Though the Śāṅk. Br. gives the above pattern as for the Prāyaṇīyā *iṣṭi*, immediately afterwards it mentions that in the Prāyaṇīyā *iṣṭi* Patthyā Svasti is to be offered first, then Agni, then Soma, then Savitṛ and lastly Adity. This is actually the pattern given by the Ai. Br. for the Prāyaṇīyā. However, the Śāṅk. Br. does not mention the quarters for these deities, mentioned subsequently as for the Prāyaṇīyā. Immediately it sets the pattern for the Udayanīyā *iṣṭi* as—Agni, Soma, Savitṛ, Patthyā Svasti and, lastly, Aditi. But, this is exactly opposite of what it has said earlier.[8] The reason given by the Śāṅk. Br. for the first place (east) for the deity Patthyā Svasti, now in the later mention of the two *iṣṭi*-s, is that by the Prāyaṇīyā the sacrificer ascends to heaven; hence Patthyā Svasti is to be placed at the first position (in the east, though it does not mention the quarter); and at the same, in the pattern of the Udaya-

nīyā, Patthyā Svasti is mentioned last (but before Aditi, who has to end the rite) so that the sacrificer should come back to this world safe. This would mean that, the Śāṅk. Br. takes Patthyā Svasti as the guide on the path to heaven and back, coming only next to Adity in importance! We have already noted earlier how the Ai. Br. takes Patthā Svasti as an aspect of Aditi in the Prāyaṇīyā. But, what about the identification of Patthyā Svasti with Vāk, at the Śāṅk. Br, and even at the Ai. Br.? We have noted above how the Śāṅk. Br. identifies Patthyā Svasti with Vāk, and the northern quarter is stipulated for her saying that people who want to learn speech go to the north. The Ai. Br. says, "he offers to Patthyā (in the beginning of the rite, but in the east); thereby he obtains speech at the start of the sacrifice" (2.2 *patthyām yajati yat patthyām yajati vācam eva tad yajñamukhe sambharati*); and further, "as he offers to Patthyā Svasti, he leads the sacrifice on proper path by the help of speech" (Ib. *yat patthyām yājati vācaiva tad yajñam panthām api nayati*), thus combining the concept of speech and the leader of the path in Patthyā Svasti. But, now, what about the Śāṅk. Br, which gives a different pattern for the Prāyaṇīyā (unlike the one at the Ai. Br.) earlier than what it gives later (as at the Ai. Br.)? It is not difficult to see that out of the two patterns of the Śāṅk. Br. for the Prāyaṇīyā, the earlier one is actually the same as for the Udayanīya. The same is the general pattern for the Udayanīyā in the Vedic ritual tradition.[9] Was, then, the Śāṅk. Br. confusing the patterns? Or, could it be taken that, for it, the deities (and the quarters) at the Prāyaṇīyā were optionally of one pattern or the other, while the pattern for the Udayanīyā was fixed? It may be remembered that in the first pattern for the Prāyaṇīyā, the Śāṅk. Br. has the gods going straight to Agni, never approaching Aditi.

The Taittirīya Samhitā (Taitt. Sam. VI. 1.5) has the same pattern for the Prāyaṇīyā as at Ai. Br.; and this is the normal pattern set in the tradition. When we take the pattern of the Śatapatha (Śat.) Br. (III. 2.3.8) we, again, have slight variation. Here, though the order of the deities is the usual one—viz. as is mentioned by the Ai. Br. and followed generally—there is variation regarding the quarters associated with the deities. Thus, after the first offering of *caru* to Aditi, we have the subsequent five offerings, with the explanation which is practically the same, as noted above. The order is Patthyā Svasti, Agni, Soma, Savitṛ; but, there is no mention of any offering to Aditi, in this order, at the end. The text says that there

are these five deities ; but, then, it stops at Savitṛ, which is the fourth in the unit after the initial *caru* to Aditi. Obviously, it includes the first *caru* for Aditi in the unit of 'five'. However, while explaining the propriety of these offerings it mentions Aditi, at the end, along with her quarter, the *ūrdhvā*. The pattern of the deities and their quarters is as follows (after the initial *caru* to Aditi), the order being :

	I	II	III	IV	V
Deities	Patthyā Svasti	Agni	Soma	Savitṛ	—
Quarters	North	East	South	West	Upper/*ūrdhvā* (Aditi)

It is doubtful if the offering for Aditi is the last one, as usual, or the very first one included as the fifth to complete the unit of 'five'. The reason for this doubt is, as mentioned above, the non-mention of Aditi and her offering after that of Savitṛ, as is the usual practice we have seen above. But, we may take it as the last offering on the basis of other texts. The explanation given for these five offerings supports it. It is said that Patthyā Svasti is offered to in the north, as she showed herself to the gods in that quarter ; and it is said that she is Vāk, and that people go to the north to learn good language. The explanation for the north being the quarter of Patthyā Svasti, and that in the case of other deties, is the same as given by the Śāṅk. Br., in the first pattern for Prāyaṇiyā, with the difference that the Śāṅk. Br, does not mention Patthyā Svasti at the beginning ; it starts straight from Agni in the east. On the other hand, the Śat. Br. prescribes the first offering, in the unit of 'five', the Patthyā Svasti and in the north.[10] The comparative patterns are :

I Ai. Br. = Tattt. Sam.

II Śāṅk. Br. = Śat. Br. (with the difference noted above)

From what has been detailed above, it is possible to say, that there were three different ways for the first offering in the Prāyaṇīyā *iṣṭi*. They appear to be as follows :

1. Starting the unit of five offering with an offering to Patthyā-Svasti in the east ?
2. Starting the unit with an offering to Agni in the east ; and
3. Starting the unit with an offering to Patthyā Svasti in the North.

The pattern for the Udayanīyā, however, was set with the starting of the unit with the offering to Agni in the east and to Patthyā Svasti at the penultimate position in the north. If it be granted that the Śāṅk. Br. of the Ṛgveda school was later than the Ai. Br.[11] we will not be far from the truth in stating that the earliest Prāyaṇīyā pattern is recorded by the Ai. Br., wherein the unit starts with the offering to Patthyā Svasti in the east. It has to be noted that, though the Ai. Br. identifies Patthyā Svasti with Vāk, it does not mention the north as its norm.

Here is a point to consider. The pattern for Prāyaṇīyā (i.e. the first one) according to the Śāṅk. Br. is the one that starts with Agni and goes on according to the set order. This order is, practically the same as that of the Udayanīyā. The position of Patthyā Svasti, according to the Ai. Br. is not clearly independent; and the text indicates that this deity is the aspect of Aditi herself. Now, with the tradition that the Prāyaṇīyā and the Udayanīyā *iṣṭi-s* should be similar (a point which we shall revert to again), we would not be wrong in assuming that the original pattern was common for both these *iṣṭi*-s if we keep away Pathyā Svasti. We may reconstruct it was follows :

Aditi (east), Agni (south), Soma (west), Savitṛ (north) and *Aditi*. To differentiate the two offerings to Aditi, the first was to the east, while the last was in the *ūrdhvā*. This was, in all probability, the earliest unit of 'Five' to answer the concept of the *Pāṅkta Yajña.* With the advent and the popularity of the deity Patthyā Svasti,[12] as the "auspicious Deity on the Path of heaven and back", she came to be preferred to lead the gods ; hence, she came to be offered first, and to the east in keeping with the tradition of the importance of the east. When this was done, Aditi was taken away from her first position, and was given a special offering as the one who actually suggested to the gods the mode of sacrificing to the various deities in their respective directions. This is seen in the pattern of the Ai. Br. where Patthyā Svasti is offered to in the east Aditi still saying that it is she who gave the knowledge of the east. A variant of the change was to start with the very next deity, after the original Aditi ; now it was Agni taking the place of the original deity (Aditi) ; he came to be offered to in the east ; and the whole train of deities moved up taking the quarter of the earlier deity. This was the pattern (the first pattern) as at the Śaṅk. Br., which accommodates Patthyā Svasti, but just prior to

Aditi who is left at her last position. There is a similarity in this method and that of the Ai. Br. as far as the relationship between Aditi and Patthyā Svasti is concerned. While at the Ai. Br. Patthyā Svasti comes in the place of (original) Aditi, as her aspect, she is also adjacent to Aditi, who is given an independent status just prior to the unit of "Five". In the pattern from the Śāṅk. Br. also Patthyā Svasti is adjacent to aditi, being immediately prior to her from the last. Both these were the Prāyāṇīyā patterns, while the latter of these two (i.e. the first one of the Śāṅk. Br.) came to be pattern for the Udayanīyā *iṣṭi*. But it must have been subsequent arrangement; that the option at the Prāyaṇīyā (being either of the two patterns mentioned by the Śāṅk. Br.) was narrowed, and subsequently lost, and the first Prāyaṇīyā pattern came to be fixed for the Prāyaṇīyā, while the second came to be fixed for the Udayanīyā. One explanation for this is in the tradition itself, which discards sameness though retains similarity, in a couple or, *vice varsa*. It recommends some change in the two constituents of a dual in couple. In the technical languages, it seeks to maintain *a-jāmita*, and discards *jāmitā*; for *jāmitā* gives a non-productive dual.[13] Here, in the present context, the deities in the Prāyaṇīyā and the Udayanīyā are the same but their position changes in the two *iṣṭi*-s.

Variation, without disturbing the general set up, is marked in in the present case even in other details. So that the continuity (*santati*) of the sacrifice should be maintained, it is said the Hotṛ be the same at the two *iṣṭi*-s (cf.Ai.Br. loc. cit.) *samāno hotā bhavati*). The Śāṅk. Br. presents the image of a chariot (a usual one in the ritual tradition). It says that the sacrifice is a chariot of the gods. The Prāyāṇīyā and the Udayanīyā are its two sides (*pakṣau*); hence, they are to be made similar.[14] Hence, both end with the "Śaṇyu" formulas. At both the deities should be the same, and offerings should be five. To mainatin continuity there is another detail. The remains of the cooked offerings from the vesel used at the Prāyaṇīyā *iṣṭi* are preserved; and they are mixed with the offerings at the Udayanīyā; or, as an alternative, the same pot, in which the grains for making the offerings were taken out at the Prāyaṇīyā, is to be used at taking out grains for similar purpose at the Udayanīyā.[15] The same verses (i.e. *mantra*-s) as were used for the invitatory (*puronuvākyā*) purpose and offering verses (*yājyā*), are to be used at the two rites. But (to introduce a change) their status is to be reverted. The invitatory verses at

the Prāyaṇīyā become the offering verses at the Udayaniyā, and *vice versa*. This is done to bring the sacrificer back to this world ; for, if there is no revertion he would get settled (of course, conceptually) in the yonder world of heaven[16] ; and he would, in that case, not be able to perform other sacrifices, being not here (he would be dead !). This is the general pattern. But, even here we notice variation and evolution. Thus, the Śat. Br. (III. 2.3.20) says that the two *iṣṭi*-s should be similar ; and, yet, it suggests some variations which it prescribes.

The Śat. Br. says that the Prāyaṇīyā and the Udayanīyā are the two arms of the sacrifice (Agniṣṭoma), while the "welcome" rite (*ātithyeṣṭi*) for Soma is the head of the sacrifice. Uplifted arms are visible from after before the head is seen. Hence, the Prāyaṇīyā is performed prior to the Ātithyā, and both these *iṣṭi*-s are described before the Ātithyeṣṭi. It mentions the opinion that is mentioned above, and also that the cooking vessel and the mixing rod in the Prāyaṇīyā are just wiped off and kept for the Udayanīyā. Instead of the one Hotṛ, it maintions the *ṛtvijaḥ* (many priests), meaning all, and says that, according to some, they should be the same. It also grants that, being the "arms" (*bāhū*), the two rites should be similar, mentioning the opinion that even the sacred grass (*barhis*) be the same.[17] But, having mentioned this opinion, it declares that all this is not to be done, this way (*tat u tathā na kuryāt*). It says that one may throw away the *barhis* (and take fresh one), one may wash the cooking vessel and keep the mixing rod, or keep the cooking vessel and wash the mixing rod ; that it is all right that the priests be the same ; but suppose if one (or, all !) were to die, then ? It says that the other may be taken.[18] Thus, the Śat. Br. is quite open on these details. But, then, what about similarity ? Well, it says that as the deities are the same (in spite of the change of the position of Patthyā Svasti and Agni) in the two rites, along with their offerings (in material), these two rites are the same. Moreover, the total offerings—five, in the unit—are also the same !

Notes :

1. See P. V. Kane, *History of Dharmaśāstra*, Vol. V-ii, Poona, 1974, p. 1140. All these are, however, to be offered in the Āhavanīya.
2. cf. Ai. Br. 2. 2 *pāṅkto yajñaḥ*, which occurs at various places and texts ; cf. Śat. Br. III. 2.3.12 ; Taitt. Saṃ. VI. 1.5.2 ; for more elaboration see Ai. Br. 8.6.

3. Ai. Br. 2.1 तस्मादादित्यश्चरुः प्रायणीयो भवति—आदित्य उदयनीयः ।
   Śat. Br. III. 2.3 6 तस्मादेष आदित्यः प्रायणीयो भवत्यादित्य उदयनीयः ।
   The Śat. Br. identifies Aditi with the earth ; Ib. इयं वै वादितिः ।

4. cf. Ṛgveda (RV) X. 101.2d प्राञ्चं यज्ञं स प्रणयता सखायः । In the Praṇayana rite, the fire is led to the east to the Āhavanīya altar; Soma is purchased in the eastern quarter and is led to the south first and thereafter to the other quarters; we have such symbolic terms as *prācīna-vaṁśa* (for the pandel) etc.

5. Likewise, at the end of the session we have the *anuyāja*-s. While in the beginning we have the *prayāja*-s. According to one opinion only Prayāja-s should be there in the Prāyaṇīyā, and only the Anuyāja-s should be at the end; for a brief discussion on this variation see Ai. Br. 2.5 ; Taitt. Sam. VI. 1.5.5.

6. Śat. Br. I. 4.1. 10 ff.

7. Śāṅk. Br ; VII. 76 वाग्वै पथ्या स्वस्तिस्तस्मादुदीच्यां दिशि प्रज्ञाततरा वागुद्यत उदञ्च उ यान्ति वाचं शिक्षितुम् ।

8. cf. Śāṅk. Br. VII. 6 प्रायणीयेन ह वै देवाः स्वर्गं लोकमभिप्रायाय दिशो न प्रजज्ञुस्तानग्निरुवाच मय्येमेकामाज्याहुतिं जुहुतामेकां दिशं प्रज्ञास्यामीति तस्मा अजुहवुः स प्राचीं दिशं प्राजानात् तस्मात्प्राञ्चमग्निं प्रणयन्ति and 8, पथ्यां स्वस्तिं प्रथमां प्रायणीये यजत्यथाग्निमथ सोममथ सवितार-मथादितिं स्वर्गं लोकं प्रायणीयेनाभिप्रैति…अग्निं प्रथममुदयनीये यजत्यथ सोममथ सवितारम् etc.

9. See Kane, op. cit., P. 1200.

10. Śat. Br. III. 2.3.15 उदीचामेव दिशम् । पथ्या स्वस्त्या प्राजानंस्तस्मादत्रोत्तरा हि वाग्वदति ।…
   …प्राचीमेव दिशमग्निना प्राजानन् etc.

11. See A. B. Keith, *Rigveda Brāhmaṇas (Translated)*, HOS, 1920, P. 22ff.

12. Patthyā Svasti is mentioned in the Ṛgveda only at X. 59. 7, through the word *pathyā* occurs at a number of places. But it is doubtful if even at that one place we have a clear deity of that name. At all other places, the word *pathyā* (and even at X. 59.7) means "path". Hence *pathyām yā svastiḥ* at X. 59.7 could best be understood as "the path that is easy". This path of case is solicited from Pūṣan. It appears that from this concept of the "easy path" got developed the deity of good path, or the guide on the path. It may be noted, that this concept comes, in the Ṛgveda, with Pūṣan, and naturally so, who is the path-fider in the Vedic tradition. At X. 95.2 we have *pathyā* associated with Vāk (*ṛtasya pathyām vācam*). It is clear that these two concepts went to form the later Pathyā Svasti, who is, not only the guide to heaven and the knower of the quarters, but also, Vāk.

13. On this point see my book, *Sexual Symbolism from the Vedic Ritual*, Delhi, 1979, p. 69f ; for its application in myths, see p. 135f ; 147ff. See also Śat. Br. I. 8.2.5 ; I. 5.3.15 and at a number of places.

14. Śāṅk. Br. VII. 7 ते समे स्यातां प्रायणीयोदयनीये । देवरथो वा एष यज्ञस्तस्य हैते पक्षसी यत्प्रायणीयोदयनीये । ते यः समे कुरुते यथोभयतः पक्षसा रथेन धावयन्नध्वानं यत्राऽऽकूतं समश्नुवीतैवं स स्वस्ति स्वर्गं लोकं समश्नुते ।

15. Kane, op. cit., P. 1140 ; also cf Ai. Br. 2.5.

16. Śāṅk. Br. VII. 8 इमे वै लोकमुदयनीयेन प्रत्येति । and 9, प्रैव वा एषोऽस्माल्लोकाच्च्यवते यः प्रायणीयेनाभिप्रैति, तच्छदपर्यस्यति तदस्मिंल्लोके प्रतितिष्ठति । Ai Br. 2.5.
17. Śat. Br. III. 2.3.20 शिरो वै यज्ञस्यातिथ्यम् । बाहू प्रायणीयोदयनीयौ ।…21,… …यदेव प्रायणीयस्य बर्हिर्भवति तदुपनीयस्य बर्हिर्भवति । तदपोद्धृत्य निदधाति… ।
18. Ib. तद् तथा न कुर्यात् । काममेवैतद्बर्हिरनुप्रहरेत्, एवं मेक्षणं निर्णिज्य स्थालीं निदध्यात् य एव प्रायणीयस्यर्त्विजो भवन्ति त उदयनीयस्यर्त्विजो भवानी यद्यु ते विप्रेताः स्युरप्यन्य एव स्युः । The Śāṅk. Br. (VII. 5) also has ऋत्विजः, while the Ai. Br. (2.1) has समानो होता ।

AŚVAGHOṢA AND THE PAINTING OF CAKRAVARTI BUDDHA IN INDIAN ART

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Aśvaghoṣa has all along shown his mastery over the general principles of all sciences. In his Kāvyas and Nāṭaka he has in many places displayed his knowledge of the sciences with accuracy. He perhaps followed the maxim "*sarvatodīkṣā hi kavayaḥ*". So far as pedantic accuracy is concerned, he is unrivalled and he is practically free from any lapse from correctness. He is strictly adhered to the authorities and wherever he is incorrect the inaccuracy lies with the source material.

The Vedas, Upaniṣads, Rāmāyaṇa and the Mahābhārata have been extensively studied by him. His *Buddhacharita* and *Saundarananda* have ample evidences of this. He has referred to all principal philosophies of the heterodox system, as well as the Bauddha and Jaina religion. His works describe to a greatest extent the illumination of the development of the poetic profession from the technical side in his day. Similarly it is a treat to observe that Aśvaghoṣa's poems reflect at times the high level to which contemporary art had reached. Painting, sculpture, Iconogrophy and iconometric references are not rare in his writings. In this connection special mention must have to be made so far as the painting of the Cakravarti figure is concerned. The verse 34 of the canto I of his Buddhacarita may be quoted in this regard.

"According to the science found on this excellent one the brilliance of gold and the radiance of a lamp he will certainly become either an enlightened seer or a monarch on earth among men."

The painting of the figure Cakravartin has attracted the attention of the writers on treatises of ancient Indian painting. In fact, the catchword Cakravartin, i.e. Cakravartin Buddha plays an important role to form the connecting link between the Bauddha ācāryas and Indian ācāryas of painting. The Cakravartin enjoys a central position in the whole theory of painting, the measurements of his limbs, his characteristics, his gait are depicted with loving

int-rest to the minutest details. He is hence the chief subject of painting but at the same time the most intricate and the most complicated special attention is given to him in connection with the method of teaching for pedagogical reasons too. He who knows how to paint Buddha Cakravartin will easily master the other figures, for they are nothing but a lesser reflection. a reduction of the type of Mahāpuruṣa. In describing his physical qualities numerous expressions are used which are known to us from the two series of the thirtytwo major and the eighty minor marks of beauty of the Mahāpuruṣa. It would be an appreciable task to write a history of the development of these survices consisting of so many heterogeneous elements ; they certainly have not been made up by the Buddhists but were existing already in ancient Brahmanical times and represent the ideal of a national hero. We know that Buddha was identified with Cakravartin, that this name is given to him repeatedly in Buddhist texts. The ideal of the Cakravartin was consequently transferred to the Buddha as well as to the Bodhisattvas when the Buddhists for the art of painting adopted the canon of a heterodox sect, the reason guiding them must have been that here they found a ready method of how the Cakravartin was to be portrayed in painting. This proves first of all that they did point Buddha and Bodhisattvas. It must be noted that in painting Buddha types are met with which have no counterpart in sculpture. It is not necessary to set the field gun of anthropology in motion to perceive that Buddha types of Ajanta represent a real Indian and have no connection with the gandhara sculptures. Granted that their might have existed school of painting represented in the grottoes or Ajanta are genuine Indian and have no gandhara smell. Sculpture and painting are clearly distinguished in our texts and have different traditions which go back to widely separated epoch. But admitting the actual painting of Buddhas and Bodhisattvas, we must refrain from being too hasty and not generalise our conclusion by assuming that the Buddhists had generally and solely used this pattern excluding all others. As in the history of Buddhism we must always pay attention to the particular school with which a certain phenomenon is connected as well as to its proper place in time and space, we should always keep in mind that the individual sects have their corresponding art school, that there existed moreoverdifferent traditions of painting widely separated by time and space,

In this context the contribution of Aśvaghoṣa practically his Sūtrālaṃkāra is immeasurable. It speaks of about the special circle, sect or school which has made this art attractive. It is presumed from Aśvaghoṣa's observation that the noteworthy details which the Buddhists have perhaps in early times already received in regard to painting and a model of the Cakravartī Buddha from non-Buddhist Indian circles very probably the Jainas. There must have been indigenous painting existing in India before Buddhism and we must also reckon the Buddhist art with Jaina influence which deserves a detailed investigation. Much in Buddhist art that remains mysterious to us so far must with great probability be traced to this fact.

In this regard perhaps the iconography of the 'arhats' and the "sthaviras" whose history is completely in the dark may be taken into consideration. It is interesting in this connection to note that Alberuni speaks of the 'arhats', the class called 'nagna'. Of course there exist some scholars who wish to derive all brahmancial and all Jaina art from Buddhist art. This is an exaggeration of the pan-Buddhist idea. Nobody will be tempted to deny that the Buddhist art has at the time of its highest development disseminated fruitful impulses everywhere and influenced the Brahmanical as well as the Jaina pantheon. This, however, does not prove a higher age of Buddhist art. It does not always show a complete domination of Buddhism over Brahmanical and Jaina art. The time of mutual influence is but an epoch or later historical development. The period of which we talk have and which is represented by such early text as the Citralakṣaṇa of Nagnajit lies, however, far beyond the late phase and proves the originality of Brahmanical and perhaps also Jaina artistic ideas and works of art when compared with those of the Buddhists. The late are moments preserved for us in India can not modify the conclusions to be drawn even from the Citralakṣaṇa of Nagnajit.

Aśvaghoṣa gives a very clean pen-picture of the Cakravartī King in several verses of his Buddhacarita and Saundarānanda. Its characteristics are enumerated in the following verse which is as follows :—

> api ca niyata eṣa tasya bhāvaḥ
> ṣmara vaçanaṃ tadṛśeḥ purāsitasya /

na hi sa divi na cakravartirājye
kṣaṇam api vāsayituṃ sukhena śakyaḥ //

—"Moreover this his state of mind was predestined, call to mind the words of the seer Asita of old. For it is not possible to make him stay happily even for a moment in paradise or in a Cakravartin's rulership".

The measurement of a Cakravarti figure is very interesting. The Sūtrālaṃkāra of Aśvaghoṣa clearly states "The Thirtytwo lakṣaṇas and eighty anuvyañjanas adorn him and make his resemble a painting. "The description seems indeed to depend upon a painting. Several of the expressions used in this context as available in the Buddhacarita as "His body resembles a mass of molten gold in its colour the tongue resembling a lotus petal, the naval winding to the right can be actually found in the Cakravarti painting of the Buddha figure, when a picture of the Buddha ordered for a painter, stress was placed on the lakṣaṇas. Instances are not rare when it has been stated "I wish now to get a figure of Tathāgata painted with its beautiful paints of excellence. It is clear obviously that the 32 marks of beauty of the great men which are known as lakṣaṇa were once more systematically summed up in Buddhism and attributed to Buddha himself.

What Aśvaghoṣa has done is just a forecast of the measurement of the Cakravarti Buddhas. Getting the clue the ancient Indian treatises on painting describe the teeth, the tongue, the hair of the head and of the body with special reference to colour as well as to the poise of the body and the gait of the Cakravarti. Here the description goes beyond the needs of a painter probably with the intention of carefully impressing on him the effects to be produced by a picture of the Cakravarti.

In other words while. before substantial measurements were taught, the theme is the spiritual essence, the sublime expression of the painting. Thus when the voice of the Cakravartin is compared to that of an elephant, of the king, or horses, of thunder, the painter is thereby not held to depict an open mouth as in the case or Laccoon, if is only required that his figure be impressive enough to elicit in the spectator even as it were the sensation of his voice.

The gods are to be painted like the Cakravartin, but more youthful; their bodies are without hair and similar to those of sixteen year old youth; for their faces the colours of the Cakra-

vartin are not to be used. In addition two main types, the sages, the ordinary kings, the kings of men and finally the average people are described. In connection with this we learn the important detail that an exact scheme of measurements exists for the Cakravartin only not for the other figures which are to be depicted according to the individual judgment and must be correct in their proportions. It is thus obvious that the theory of art did not put the artist into a strait jacket and preserved for him cretive freedom. The motto given to him is simple beauty or as stated by the text in the negative, avoidance as displeasing effects. The young artist is to start his practice with the sages, probably for pedagogial reasons, because they can be mastered most early from their gradually advancing to the complicated body of the Cakravartin. The apprentice student is warned not to indulge too much in painting demons, for they could easily become a danger to his fellowmen. Here, once more we meet the concept that a painting is something real, something living, that the figure represented by it may assume form and life as we so frequently near in the biographies of the Chinese. Noteworthy is the fact that King Rāma, the hero of the Rāmāyaṇa, is referred to a subject for painting; he favours a group together with three other kings where names have not been taken from the Rāmāyaṇa. They are Balin, Sūrya and the son of Manu. Also it must be left to the acumen of Indologists to ascertain another group of four names, who judged by their relative size, must follow the Cakravartin in grade or rank.

Aśvaghoṣa has always tried to paint Buddha in the light of the ideal Cakravarti king. He remarks "with his lustre and steadfastness he appeared like the young sun come down to earth and despite this his dazzling briliance when gazed at, he held all eyes like the moon".

dīptyā ca dhairyeṇa ca yo rarāja
bālo ravir bhūmim ivāvatīrṇaḥ /
tathātidīpto'pi nirīkṣyamāṇo
jahāra cakṣūṃsi yathā śaśāṅkaḥ //

(Buddhacarita, I/12).

Buddha by his glowing radiants of the limbs eclipsed like the sun the radiants of the lands and beautious with the hue of precious gold, he illuminated all the quarters of space. Aśvaghoṣa has painted Buddha in the following way also "He was like the cons-

tellation of the seven seers. He walked seven steps with such firmness that the feet were lifted up unwaverning and straight and that these trides were long and set down firmly."

anākulānyubjásamudgatānī
niṣpeṣavadvyāyatavikramāṇi /
tathaiva dhīrāṇi padāni sapta
saptarṣi-tārā-sadṛśo jagāma //
(Buddhacarita I/14).

Two streams of water clear as the rays of the moon and having the virtue, one of heat, one of cold poured forth from the sky and fell on his gracious head to give his body refreshment by their contact. He lay on a couch with a gorgeous canopy, feet of beryl and framework glistening with gold. Everybody bestrewed him with Mandāra flower.

khāt prasrute candramarīciśubhre
dve vāridhāre śiśiroṣṇavīrye /
śarīra-saṃsparśa-sukhāntarāya
nipetatur mūrdhani tasya saumye //
(Buddhacarita I/16).

Buddha's gait has been compared with that of the elephant or king of beasts. (cf. mṛgarāja-gatis tato 'bhyagacchan nṛpatim')

Thus, it is obvious that the idea of the Chakravarti Buddha was deeply rooted in Aśvaghoṣa and he displays his painting in detail on more occasions than one.

The Barhut sculptures show flagpoles with human figures for their flags, the flag-bearers being mounted. This seems to be in all certainly modelled after Aśvaghoṣa's verse (Saundarananda 3.25) which contains the following phrase : Hemamaṇijālavalainaṃ dhvajam".

There is a verse in the Buddhacarita also which draws the same picture. This is as follows :—

nava-rukma-khalīna-kiṅkiṇīkam
pracalac-cāmara-cāru-hemabhāṇḍam /
abhiruhya sa kanthakaṃ sadaśvam
prayayau ketumiva drumabjaketuḥ // (V/3)

"He went out mounted on the good horse kantaka the bells of whose bit were of fresh gold and whose golden trappings were

beautified with weaving chowries so he resembled a Karṇikāra emblem mounted on a flag-pole.

The measurement and different symmetrical ascertainment of the extent by comparison with fixed unit of a Cakravarti figure as found in the later silpa texts follows Aśvaghoṣa's path. The principal extent of measurement is as follows :—

Of the greatmen, there should be no hair in the places adjacent to shanks, armpits, noses, ears, face, things, neck and cheeks.

The chest of the kings should be embellished with the circles of hair, soft, fine, tender, decorative, attended with the lines of web and shining like the blue collyrium.

There should be no beard on the face, no hair on those men who are represented as gods.

It should be known that their bodies should be free from hair and resemble those of sixteen year old boys.

The multitude of hair on the (head of the) gods is attached with one another like the fine creeper, blue, pleasing to the eyes and mind and gives delightment to everybody.

The paramount rulers shine with the bodies appearing like the colour of the melted gold accumulated from the Jambu river. These are like the yellow 'campaka' flower.

They give satisfaction like the belt of the interior part of the lotus petal. The great people have such forms. These are the characteristics of the paramount rulers.

They have gait like that of elephants, make steps like those of the king of the bulls and possess majesty like that of the king of the deers. These are the characteristics of the Paramount ruler.

Their feet are as strong as the elephant, face is as hard as the bull or the lion and he is as much energetic as the swan,

As in dress, he surpasses everybody's gait. He resembles the scenery of a drama and a teacher of the human beings. His gait attracts everybody.

The fragrant skin is thin, pleasing and soft like mirror. It is not polluted either by dust or dirt.

He is nicely dressed in white garments. He appears like a dazzling gem. He is thin and engulfed by rays on all sides. Thus a king should always be painted.

The characteristics of the paramount ruler are these that he has a body excellent like the cloudless moon and encircled with a hallow of lustre.

The face is as white as the moon. It is so much pleasing and graceful that another moon has as if appeared on the surface of the the earth. The eyebrows, neck, forehead and face are excellent.

The hairs are beautifully curled, tender and pleasing, the nose is attractive, the fine lips are red and the teeth are clear like the sky.

The eyelashes are long and fine and have a soothing colour. The eyes are blue and black, long and very much attractive. The eyebrows are always to be bright and these are delightful to eyes.

The appearance of the ears is like full blown lotus bed. These having a few lines of hair are very much pleasing and are regarded as the ornaments of the limb or the body.

The lobes of the ears are to be drawn symmetrically. The two shoulders are white, as conch, joined each other and have their parts well filled up. The chest serves as an ornament of the body.

The chest is muscular. It is proportionately long and is also proportionately broad.

The waist resembles the belly of the lion and is of round shape. The navel is coiled to the right and proportionately deep.

The cavity of the penis is of the nice appearance like those of the celestial elephant (Airāvata). This is round on all sides and its lustre should not be made visible indeed.

The things resembling the trunk of the elephant are proportionately broad. These are thick at the beginning. The ankles also are not visible.

The surface of the feet is said to be very tender and greenish. It is as fleshy as tortoise, and marked with 'cakra' of the toes which are radiant like the half-moon. Here the toes are well connected and hench it is beautiful.

The two forearms are round and symmetrical like the tail of the bull. Herein are long fingers. These are radiant with the lustre of the nails and when stretched out these are long and bedecked with the marks of the 'cakra'.

A paramount ruler is decorated like a garland of 'champaka' flowers. He is equipped with the gait of the swan. He is charming in all limbs which are exquisitely proportionate.

He is always powerful and full of virility. The measurement of his length and breadth has been explained.

The thigh and the places adjacent to shank in the body are well developed. The hands and feet are beautiful and the joints are not visible.

The belly and the back are b autiful, the face is pleasing and charming. The two arms are attractive and the body is well measured.

All limbs are muscular and the body is of pleasing colour and is attended with the quality of pleasing magnanimity. A paramount ruler possesses a pleasing body and gait of a swan.

The expert artists should carefully draw beautiful head, neck, a pair of arms, things and places adjacent to shanks in a human body.

In all the above mentioned cases, wherever there is the doctrine of measurement, there is all cases measurement by his own finger is intended.

The length, breadth and thickness of the secondary limbs should be beautifully executed according to the rules of measurement and should be proportional.

Hence an expert should carefully know the measurement. The divine gods leave always those idols where measurements, foundation, composition and others have been violated.

Thus it is observed that the early writers on Art in Sanskrit have substantially elaborated the scheme of the representation of the Cakravartin, i.e. Cakravartī Buddha beautifully schemed and formulated by Aśvaghoṣa.

SOME REMARKS ON ATHARVAVEDA 19.53 & 54*

DR. S. G. KANTAWALA

There are some hymns of cosmogonic and theosophic contents in the AV., e.g. 9.1,2 ; 11.5 ; 12.1 ; 13.1 ; *etc.* and "many a deep and truly philosophical idea occasionally flashes forth in these hymns out of the mystical haze..."[1] and amongst these hymns those to Kāla (Time) *viz.* 19.53 and 54[2] attract our attention, because the concepts of Time (*Kāla*) and Space (*diś*) occupy a very important place in the later Indian philosophical thinking and there were *Kālavids* in ancient India (*vide* Gauḍapādakārikā 2.24).

In these two hymns i.e. 19.53 and 54 Time is personified as a primordial principle and the contents of these two hymns may be briefly summarised as follows :

Time is spoken of as a steed rich in seed, with seven reins and having thousand eyes. The *Kavis* (seers)[3] are said to mount it, i.e. control it, i.e. to say they transcend the Time[4]. With seven wheels it rides ; it has seven naves. Immortality is its axle. It is the first god ; it hastens onwards and carries all beings. A full jar is placed on it. It is seen in many forms. It is in the highest heaven. It creates beings here and encompasses them. There is nothing higher than it. Being a father he becomes a son. In it is everything and everything is founded on it. Bhṛgu, the seer of these hymns, points out that it is the highest entity and creator of every thing.

In these two hymns the prominent characteristic that emerges is its creative aspect and the creation includes all beings, heaven, earth, *brahman, tapas,*[5] regions, worlds, *ṛks, yajus,* past, future, *parameṣṭhin,* Kaśyapa,[6] sky, *Gandharvas, Apsarasas, Aṅgirasas etc.* It is significant to note that in 19.54.1 Sūrya is said to rise with it and enter in it.

Now the AV 19.6 is the Puruṣasūkta, wherein Puruṣa is said to create everything. In the Puruṣasūkta of the RV (10.90) also Puruṣa is said to create everything. In AV 19.53. 3 *ṛks* and *yajus* are said to emerge from Time. In AV 19.6. 13 *ṛks, sāman, chandas* and *yajus* are said to be produced from sacrifice and in AV 19.54.4 Time is said to put forth sacrifice. In 19.54.5 *Kāla* is said to create

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bhūta and *bhavya*, whereas in AV 19.6.4 Puruṣa is said to create, whatever is past and whatever will be. And the Puruṣasūkta of the RV (10.95.2) also declares similarly. With slight variations Time in these two hymns is shown in a cosmogonic rôle as Puruṣa of the RV and the AV. It is quite true that Time in the AV is not connected with the mythological motif of primordial sacrifice and self-immolation ; but sacrifice is said to emerge from it, i.e. Time, as other beings and things are said emerge from it.

Yama in the RV is also connected with creation and stands in some relationship with Puruṣa[7] and both appear as progenitors in the cosmogonic accounts. Now "several speculative thoughts of the Atharvaveda are modelled upon the image of Primeval Cosmic Giant from whose limbs the world comes into existence"[8] and there is a tendency, e.g. "to graft a *brahman* doctrine upon the Puruṣa speculation"[9] ; similarly it may be said that here is a case of a tendency to graft the Time-doctrine upon the Puruṣa-speculation and thus the AV supplies a myth of Time as a creator, a counterpart of Yama and in this light one would like to say that the AV enlarges the Ṛgvedic material[10] and to this extent it may be said that the AV marks a step further in the development of the fertilisation of philosophical speculation from the RV to the Upaniṣads.

Regarding the knowledge of the triple division of Time it may be said, as noted earlier, that not only the hymns to *Kāla* evince the knowledge of past and future, but the Bhūmi-sūkta (AV 12 1.1) also refers to *bhūta* and *bhavya*.

The present which stands as a link between the past and the future is suggested in the AV, when the poet uses the present tense form *vahati* in "*kālô áṣvo vahati*" (AV 19.53.1 *b*). *En passant* it may be noted that the vocable *kāla* occurs in an Indra-hymn in the RV (10.42), wherein it is said that a gambler wins his *kṛta*-throw considered to be the best in time (*Kāle*) (RV. 10.42.9) and thus the RV evinces its use in a non-philosophical sense. Elsewhere in the RV there is a reference to a cognate concept *viz.* of *saṁvatsara* (RV 10 190.2), which is said to originate from the cosmic waters and *saṁvatsara* is a unit of time. This tends to suggest that a non-philosophical concept came to be philosophised by the time of the AV and came to be promoted to the rank of a creative principle and the highest principle described as *prathamô dévaḥ* (AV 10.54.5) and *tásmād vâí nâvât páram asti* (AV. 10.53.4).

The AV-poet put forward mythologically a theriomorphic concept indicates in one of Time, when it is conceived as a steed within seed and this theriomorphic concept strain its immense and unimaginable flow and in this connection its derivation from $\sqrt{kal}$ (causative) in the sense of movement as given by Yāska will not be out of place to refer here.[11] On the other hand it suggests also its high potentiality of creative power (*cf. bhūrir etas* AV 10.53.8 *b*) which goes well with its function of being a creator. *kāló áśvaḥ* is a case of metaphor[12] and "in most cases it is god's function rather than his outward appearance that is indicated by these images and metaphors".[13]

In these two hymns one of the important features of Time is its absolute character.

In AV 19.53.3*a* the poet says that "full jar has been placed upon Time"[14] and according to Ludwig "the full jar" refers to the sun[15] and in the mystic language the poet further describes *Kāla* as in the highest heaven (AV 19.53.3*d*). Now a kinship of ideas is seen in AV 13.2.39 wherein Rohita is said to be *Kāla* and Rohita is "sun", 'Red Sun"[16]. In this context *Kāla* spoken of metaphorically as *aśva* with epithet *saptaraśmi* (AV 19.53.1*a*) gains in significance, because in the RV (7.77.3) he is alluded to as a white and brilliant steed brought by Uṣas.[17] Sāyaṇa also explains *aśva* to Sūrya.[18] Does this idea then refer to Sūrya ?

The Śvetāśvatara Upaniṣad (1.1-2 ; 6.1) refers to several creative principles and Time is one of them and in this context some phraseological references are of suggestive interest, *e.g.* the Śvetāśvatara Upaniṣad has a question-sentence : *kva ca sampratiṣṭhāḥ/* and the AV has positive statements, e g. *tad u tasmin pratiṣṭhitam/* (AV 19.53.9*b*), *Kāle lokāḥ pratiṣṭhitāḥ/* (AV. 19.54.4*d*).

Thus the above-going observations tend to suggest that these two hymns to Time mark some development in the speculative thinking. In its creative function Time comes to be connected with the Puruṣa-Yama-Manu equation in the cosmogonic account. The concept of Rohita and Kāla have a kinship of speculation and the answer statemsnts in the AV serve as a faint background to question-statements in the Śvetāśvatara Upaniṣad.

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3. On *Kāvi* in the AV *vide* N.J. Shende, Kavi and Kāvya in the Atharvaveda, Poona, 1967, pp. 1ff.
4. Yāska, Nirukta 12.13.
5. *tapas* < $\sqrt{tap}$. M. Winternitz renders it by "heat", "some creative heat", "fervour of austerity" (*ibid*, p. 99, fn. 9) but by "asceticism" in the context of AV 19.54 (*ibid.*, p. 151), but he gives no reason. According to Chauncey J. Blair the vocable *tapas* has about eight nuances of meaning and one of them in this context is : "Heat as an abstract philosophical entity". (*vide* Heat in the Rigveda and Atharvaveda, American Oriental Series Vol. 45, Connecticut, 1961, pp. 9, 10, 35, 74, 78, 119).
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ON THE CONCEPTION OF LANGUAGE AND PHONETICS IN INDIAN TRADITION VIS-A-VIS GREEK AND LATIN AUTHORS*

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Whatever may be the antiquity of human race, we have no actual knowledge of any documented specimens of language before 4000 B.C. The oldest documents, as far as our knowledge goes, are in Sumerian language of the Lower Euphrates Valley. Its tablets and inscriptions were written about 4000 B.C. and served as an official language till 2000 B.C., and died out in 3rd century B.C. After that comes the Egyptian at about 3500 B.C., and then the Semitic group from about 2800 B C. The Chinese literary documents come from 2500 B.C., from which date also the Indo-European people started migrating from their original place. Though 3000 B.C. is considered as the Indo-Hittite unity, the Hittite documents are much later than that (between 1800 and 1350 B.C.). But of all the races, the IE people had the real systematic literature which started from 1500 B.C. in India from which date we could trace back the linguistic speculations of the ancient Indo-European people. The Mycenaean documents (not later than 13th cent. B.C.) being still a controversial one are excluded from our consideration.

Of all the Indo-European peoples, the earliest literary documents from which the linguistic studies could be made, are found in India at about 1500 B.C.—the time which is reckoned as the time for the final composition of the Ṛgveda. In Greece it started much later, at about 800 B.C., when the Homeric Epics took their final shape, or to be specific, at about 4th cent. B.C. at the time of Plato who showed his skill in linguistic analysis in some of his books ; whereas in Rome the linguistic speculation could be traced from about 3rd cent. B.C., or specifically, from the time of Varro (116-27 B.C.). In India, in the formative period of linguistic speculations, i.e., between the Ṛgveda (1500 B C.) and the Upaniṣads (600 B. C.) the linguistic analysis was mainly empirical, and

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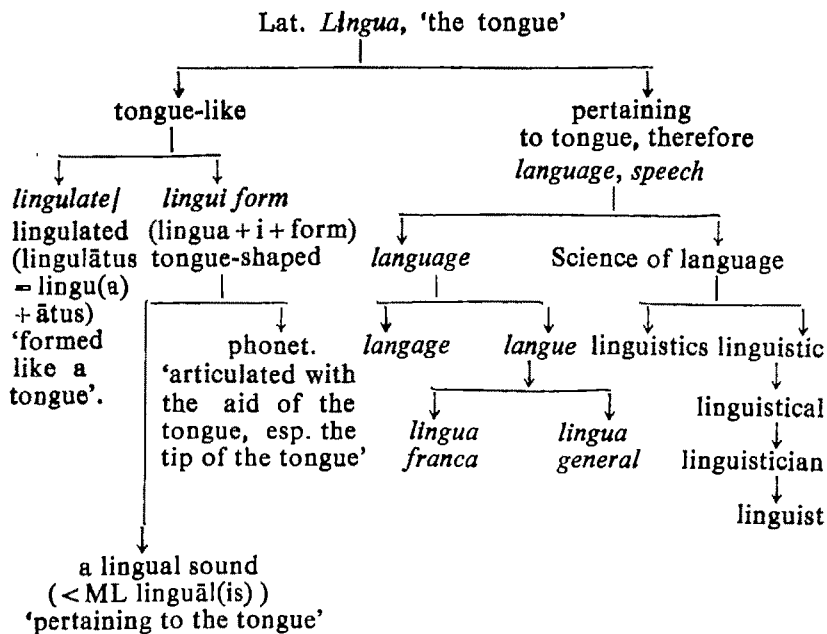
gradually it became theoretical and classificatory from 700 B.C. onwards. We have many predecessors of Yāska (500 B.C.) and Pāṇini (400 B.C.)—whose works, though have not come down to us, are of immense value for the linguistic thoughts and ideas. However, in India and Greece, linguistic speculations developed independently. But Rome was primarily influenced by Greece. In one word, all the grammatical thoughts and ideas began in these three countries some 3500 years ago from now. We do not know how the ancient people used to call their subject, linguistics, or rather by what name the subject linguistics was known to them. The terms, such as Philology, Linguistics, Glottology or Glossology, Art of Language, Regulation of Language, Science of Language, Grammar, *Vyākaraṇa* including *Śikṣā*, etc. by which we designate the subject today, are more or less of modern origin based on the ancient words which are borrowed either from Greek or from Latin authors. Whether the Greeks or the Romans used to call their subjects by these terms or not is still terribly shrouded in darkness. Let us see by what terms the Indians or, the Greeks or the Romans used to designate 'language', and what was the original significance or conception of the subject as conveyed by these terms.

I. Language

There is no one uniform IE word for language. Different languages have different words for language which, though more or less, signify the same thing, vary from each other with regard to the basic conception of language. In India, the word *bhāṣā* stands for language from very ancient times. The word *bhāṣā* meaning 'speech' is basically connected with the idea of 'articulate vocal sounds', i.e., *bhāṣā* is the expression of ideas and thoughts by means of articulale vocal sounds. It is important to note that 'vocal sound' is the soul of language, and the Indians emphasize that language does not exist without sounds. In this sense the German word 'Sprach', Eng. 'Speech' can be compared with the Sanskrit word *bhāṣā*. Though the word *Vāk* (< √*vac*) meaning 'speech' is also used to designate 'speech', it indicates mainly the production of speech rather than the language itself. Hence it seems that it is deified in the Ṛgveda and in subsequent Vedic literature, and later on raised to the status of Goddess of Learning (*Vāgdevī*).

The Greek word for language is glossa (Att. glotta) which

originally means 'tongue'. To the Greek people, no language was possible without the use of the tongue ; that which is produced by glossa or glotta (tongue) is language. Glossology or Glottology, therefore, means 'the science of tongue', and therefore, secondarily 'the science of language' i.e. linguistics. Words formed from these two terms also retain the original meaning, such as, glossal 'pertaining to the tongue', glossitis,' 'inflamation of the tongue', glossectomy, 'the removal of a portion of the tongue'. So also 'glottal', 'glottal stop' and 'glottis'. Glottis, of course, means 'the opening of the upper part of larynx between the vocal cords'.

The Romans used to call language by the term 'lingua' which also originally means 'tongue'. The Romans probably got this idea from the Greeks, and it seems quite possible that 'lingua' is a direct translation from the Greek glotta or glossa. From 'lingua' the secondary meaning 'language' has come, i.e., that which pertains to tongue is 'language, speech'. In fact, in course of time from lingua two sets of meaning arose as noted below :

From the above structure we can see that there arose different kinds of conception about language. From the same *lingua*, the French people have two words—*langage* and *langue*—signifying two

different aspects of language in modern times. Language (<Lat. *lingua+age*>LL. *linguaticum*, ME *langage*, Fr. *langage*) is "the entire complex of phenomena associated with human vocal and auditory communication of emotions and ideas"; *langue* ('tongue') is a specific form of speech which has been so 'evolved, conventionalised, and recognised by common usage at any given period in the history of human race within a given community or within given communities that they are mutually intelligible to all approximately normal members thereof'. It is in this sense that we speak of the English language, the French language, etc. From this point of view, language appears primarily, if not exclusively, as a social phenomenon.' (Gray[1], p. 16)

The word *lingua franca* literally means Frankish tongue. Frankish is the West Germanic language of the ancient Franks, old Franconian. The Franks are members of a group of ancient Germanic peoples dwelling in the regions of the Rhine, one division of whom the Salians conquered Gaul about 500 A.D., and founded an extensive kingdom and gave origin to the name France. The name Frank came into existence from the name of the national weapon *franke* meaning 'spear' 'javelin'. Gradually, the meaning of *lingua franca* was shifted to a greater degree. It was used to mean any language that was or is widely used as a means of communication among speakers of other languages. "A *lingua franca* (pl. *lingue franche*) is any language used in common by people of different linguistic backgrounds, whether it be native to any of them or not, as was French in the 18th—and 19th-century diplomacy". (Hall,[2] p. 21). At present *lingua franca* is used in the sense of 'common language', 'a link language' among the members coming from different stocks and speaking different languages. In this sense Sanskrit seemed to be the *lingua franca* in ancient times in India and Mahārāṣṭrī was equally the *lingua franca* in the middle period. There are ample references in Sanskrit literature, which force us to come to this conclusion.

The *lingua franca* is a contact vernacular, a term coined by Bodmen and Hogben to 'designate any vernacular developed in and for dealings between European colonizers and natives of various colonial parts of the world (cf. Pidgin English)'. (Pei[3]).

Lingua franca is a sort of 'contact vernacular originally spoken in the ports of the Mediterranean, based on Italian, with admixtures from Arabic, Greek and other languages'. Gradually it came

to mean 'any spontaneously originated or artificially formed language or vernacular combining the vocabularies and elements of two or more languages'. (Pei[8])

The Portugese word *lingua geral* ('general language') is a *lingua franca* based on Tupi and spoken in the Amazon basin of South America. This is otherwise known as *lingua geral brazilica* (= General Brazilian Language), because it was spoken in large areas of Brazil for communication between whites, Negros and Indians, as well as between Indians speaking different tribal languages'. (Pei[8])

Linguistics (<*lingua* + *ist* = *linguist* + *ics*, Fr. *linguistique*) primarily means 'the science of language' which deals with phonetics, phonology, morphology, and syntax. In modern times it is divided into historical, comparative or descriptive linguistics.

Another word formed from *lingua* is linguistic (<*lingua* + *ist* + *ic*) which basically means 'pertaining to linguistics or language', and then 'to the study of language and languages'. The term is used as an adjective to mean anything having the characteristics of language, such as, linguistic change, linguistic analysis, linguistic areas, linguistic comparison, linguistic form, linguistic geography, linguistic minority, linguistic typology, linguistic stock, and so on.

A parallel to linguistic is linguistical (<*lingua* + *ist* + *ic* = *linguistic* + *al*) which is not used frequently today, but its adverbial form linguistically is still in use in the same sense.

Another two terms—*linguistician* and *linguist*—though derived from lingua have slight difference in meaning. Linguistician (<*linguistic* + *ian*), a term coined by R. A. Hall Jr on the analogy of mathematician etc. though very rarely used these days, is one who is skilled in the principles of linguistics or language, whereas a linguist (<*lingua* + *ist*) is one who knows or is skilled in several languages, a polyglot. Rājaśekhara in the 10th cent. A.D. was a polyglot, a linguist, as he directly called himself *savvabhāsācaduro* in his Karpūramañjarī (I. 7) and *sarva-bhāṣā-vicakṣaṇa* in his Bālarāmāyaṇa (I. 10). Viśvanātha also called himself *vividha-bhāṣā-vilāsinī*.

Apart from the words derived from *lingua*, the other aspect of language which is expressed in modern times by such words as *parole*, *patois* etc. The word *parole* (<Lat. *parabola*>**paravola*>VL.

*paraula by syncopation, Eng. parble) literally means "word of mouth, and not contained in documents." This is equivalent to German 'Speech'. Secondarily, 'this is, in essence, the individual side of language, the sum total of the processes whereby one individual expresses, and another comprehends, emotions and concepts formulated according to the conventions of a particular *langue* understood by both. It is, in other words, the individualistic aspect of *langage* in contrast with the social aspect of *langue*. While *langue* is static in itself, any historical survey shows it to be in a state of change. Such alteration is due to the action of *parole*; i.e., the individual modifies the group." (Gray[1], p. 18)

There is another aspect of language which is expressed by the term *patois*. It is borrowed from French *patois* (<Old Fr. patoier, *pate* + *ese* in the sense of language) which originally means "gibridge, clownish language, rustical speech". Cot. *patois* probably stands for an older (doubtful) *patrois*. It comes from a late Latin form *patriensis*, 'one who is indigenous to a country, a native (<Lat. *patra*, one's native country), so that *patois* is the 'speech of the natives'. The *patois*, therefore, literally means 'clumsy speech', i.e., a type of dialect spoken improperly or incorrectly by only the lowest classes, confined to a small village area. It is a type of 'vulgar provincialism', i.e., it is a type of speech where "an ungrammatical mixture of two or more languages is found. In language, it normally indicates a rural or provincial form of speech, especially of French. "Dialects normally tend to sink lower and lower in the social scale, and finally to disappear in favour of a standard language. On these lower levels they are often termed *patois*, though the line of demarcation between a dialect and a *patois* is as tenuous as that between a dialect and a language" (Gray[1], p. 30)

This *patois* can be compared with the different types of Prakrit in India. Prakrit is a common man's speech and therefore it varies from place to place, and it has different patterns in different places. The several Prakrits in the Mṛcchakaṭika indicate the different *patois* of the people belonging to different strata of the society. The *patois* can also be compared with the *grāmya-bhāṣā* as enunciated by the rhetoricians. The mixing of *grāmya-bhāṣā* with the standard language is prohibited in Sanskrit. *Mleccha-bhāṣā* is another variant of *grāmya-bhāṣā*. In the books of rhetorics, we have references to Śabara, Kirāta, *bhūta-bhāṣā*, and the language of Vanecara. It should be noted also that Māgadhī was used by lowcaste people,

fishermen as in the *Abhijñāna-Śakuntalam* and all these varieties are *potios* in terms of modern linguistics.

Another Greek word *philology* which has been very popular until recently, is used to indicate 'the study of languages', or 'the science of language'. Etymologically philology has come from the Greek word *philologia* (>L. *filologia*> Germ. *philologie*, ME. *philologie*, Eng. *philology* [i.e. *ie*>*y*], French, *philologie*) which primarily means 'love of talking', 'fond of talking', the basic meaning of which has again come from *philos* 'loving', 'dear' 'fond of', and *logos*, 'discourse', 'learning', 'studies', 'argumentative' from *legein* 'to speak'. Hence secondarily, philology means 'love of learning and literature', 'a student of language and literature'. In course of time, philology started signifying 'literary and linguistic study and learning', it also represented the thought, culture, art and style of a nation through the medium of its writings In this sense it was used in Europe particularly in the middle ages ; *Klassische philologen* means 'Professor of Classical literature', *Romanische Philologen* means 'Professor of Romance literature'. In this sense it was equivalent to Classics.

Classics is again a type of word which is used to indicate ancient literature of a country ; classic (<L. *classicus*) originally means 'belonging to a class', 'belonging to the first or highest class'. Then it came to be known as an author or a literary production of the first rank'. As Greek and Latin were regarded as the literature of the first rank, the classic means ultimately Greek or Latin studies, or anything modelled upon or imitating the style or thought of ancient Greece or Rome. And today classic means relating to Greek and Roman antiquity with particular reference to literature and art. And hence classic is ultimately related to the study of ancient or mediaeval written records, the establishment of their authenticity and their original form, and the determination of their meaning. It is here classic is equivalent to Philology. The Sanskrit word *laukika* is used to designate the classical language of India.

Despite all these basic etymological meanings, philology is used in the sense of linguistics in Britain in particular for a long time till the appearance of the word linguistics in the horizon which draws a line of demarcation between philology and linguistics.

II Phonetics

With regard to the treatment of Phonetics, the Indian phoneticians and grammarians have advanced quite a lot which can be compared with the modern conception of the subject. In this respect the Greek and Latin authors cannot go on a par with the Indians. In this short space, of course, it is not possible to give a thorough analysis of the subject, but a comparative study of the Indians, Greeks and the Romans may lead us to know about their treatment of the subject.

In the origin and propagation of a speech-sound, the process is as follows :

"Communication by means of speech depends upon the physics of sound, a disturbance of air which starts from some vibrating body, and upon the physics, physiology, and psychology of hearing. The vibrations constituting the source of voice or speech are set up by forcing air from the lungs through the trachea into the larynx (with or without vibration of the vocal cords), and then through the pharynx and mouth (frequently in co-operation with nasal cavity), over the tongue and past the teeth out beyond the lips and nose" (Gray[1], p. 45).

Mere coming out of breath from the lungs will not produce speeeh-sound, unless we have some obstructions by some voluntary means in the mouth cavity or in some vocal organs in some form or other. Hence "to turn breathing into speech is simply to put into exercise various muscular powers at various points of the expiratory apparatus. The departure of the air from the lungs is no longer in the form of slow and effortless streams, but takes the shape of a succession of short currents expelled with more or less force" (Tucker[4], p. 22).

Parallels to such statements are also found in the treatises of the Indian phoneticians. The Pāṇinīya-śikṣā[5] says

ātmā buddhyā sametyārthān mano yuṅkte vivakṣayā |
manaḥ kāyāgnim āhanti sa prerayati mārutam ||6||
mārutas tūrasi caran mandraṃ janayati svaram |
prātaḥ-savana-yogaṃ taṃ chando gāyatram āśritam ||7||
kaṇṭhe mādhyandinayugaṃ madhyamaṃ traiṣṭubhānugam |
ṭāraṃ tārtīyasavanaṃ śīrṣaṇyaṃ jāgatānugam ||8||
sodīrṇo mūrdhnyabhihato vaktram āpadya mārutaḥ |
varṇān janayate teṣāṃ vibhāgaḥ pañcadhā smṛtaḥ ||9||

svarataḥ kālataḥ sthānāt prayatnānupradānataḥ |
iti varṇavidaḥ prāhur nipuṇaṃ tan nibodhataḥ ||10||

'The soul with the intellect apprehends things and sets the mind with a desire to speak ; the mind then gives impetus to the bodily fire, and the latter impels the breath out (6).

The breath, circulating in the lungs, creates a soft (*mandra*) tone which is like the morning offering (*prātaḥ savana*) and rests in the gāyatrī metre (7).

[That sound] produces in the throat the middle (*madhyama*) like the midday offering (*mādhyandina-savana*) and follows the triṣṭubh metre ; and the shrill (*tāra*) tone in the roof of the mouth like the third offering (*tārtīya-savana*) and follows the jāgatī metre (8).

That breath is forced upwards and is checked by the head attains the mouth and produces speech-sound which are classified in five ways (9).

[These are] by tone, by length, by place of articulation, by primary effort, and by the secondary effort. Thus have said the phoneticians ; learn this carefully' (10).

The gist of the above discussion for the production and propagation of sound is the (i) presure of the bodily air, and then (ii) the vibration of the vocal cord, which (iii) produces speech-sound touching different parts of the mouth cavity. In the *Maitrāyaṇī-Upaniṣad* and in the *Saṅgīta-ratnākara* of *Śārṅgadhara* (13th cent. A.D.), the same idea is expressed.

To this Indian idea, a parallel can be given from Greece where Aristotle (384-322 B.C.) and Zeno (300 B.C.) voiced the same idea, though not so elaborately. Aristotle in his De Anima (II. 420b) describes the sound process thus,

ἡ πληγὴ τοῦ ἀναπνεομένου ἀέρος ὑπὸ τῆς ἐν τούτοις τοῖς μορίοις ψυχῆς πρὸς τὴν καλουμένην ἀρτηρίαν φωνή ἐστιν.

'the striking against the so-called 'artery' (i.e. trachea) of the air exhaled by the soul'.

But Zeno (300 B.C.) is a little more explicit when he says

πνεῦμα διατεῖνον ἀπὸ τοῦ ἡγεμονικοῦ μέχρι φάρυγγος καὶ γλώττης καὶ τῶν οἰκείων ὀργάνων.[6]

Plutarch, De Plac. Philopoemen (IV. 21.903c).

'a stream of air extending from the principal part of the soul to the throat and the tongue and the appropriate organs'.

Śaṅkarācārya (8th cent. A.D.) in his *Prapañcasāra* has stated that speech takes four stages or forms before it comes out as a human speech. These stages are termed as *parā, paśyantī, madhymā* and *vaikharī*; and it is in this fourth stage that the human speech is heard. First the pressure of the air comes from the *mūlādhāra* (a portion in abdominal region) and generates a sort of sound known as *parā*, and from there it comes to the navel (*nābhi*) and generates sound known as *paśyantī*, and from there it goes to the *madhyamā* stage in the thorax (*hṛdaya*), and then finally to the *vaikharī* stage which begins from the epiglottis (*kaṇṭha*). This is described as follows :

mūlādhārāt prathamam udito yastu tāraḥ parākhyaḥ
paścāt paśyantyatha hṛdayago buddhiyuṅ-madhyamākhyaḥ /
vaktre vaikharyatha rurudiṣor asya jantoḥ suṣumnā-
vaddhas tasmāt bhavati pavana-prerito varṇa-saṅghaḥ //

He then describes the location of these four speeches :

parā vāṅ-mūla-cakrasthā paśyantī nābhi-saṃhitā /
hṛdisthā madhyamā jñeyā vaikharī kaṇṭha-deśagā //

About the audibility of these sounds, Śaṅkarācārya again says—

vaikharī śabda-niṣpattir madhyamā śrutigocarā /
āntarārthā ca paśyantī sūkṣmā vāg anapāyinī //

The fourth or the *vaikharī* stage is the speech-sound, and 'speech-sounds' are certain acoustic effects voluntarily produced by the organs of speech ; they are the result of definite actions performed by these organs. As speech-sounds are made voluntarily, they require that the speech-organs shall be placed in certain definite positions or moved in certain definite ways'. (Jones[7] §§ 3-4).

After describing the origin and propagation of sound, we now pass on to the classification of the sound-system in the following manner.

In the classification of sounds each author has described the sound system of his language almost in a similar manner, but with different terminology signifying different aspects of the same thing. Sounds are first classified into vowels and consonants, and then are again sub-classified into different categories, such as, voiceless and voiced, aspirate and non-aspirate, plosives, semi-

vowels, spirants including sibilants, and so on. The structure of the classification system is given below.

1. Vowels = *svara* / φωνήεντα / sonantus, vocalis / ἄνευ προσβολῆς non-contact, cf. Skt, *aspṛṣṭa*.
2. Consonants — *vyañjana*/σύμφωνα/consonantus.
   - (i) mutes/ἄφωνα (lacking voice)/stops/(im/ex)-plosives/ occlusives/*sparśa*/μετὰ προσβολῆς 'contact' cf. Skt, *spṛṣṭa*.

a) Voiceless / unvoiced aghoṣa	b) Voiced ghoṣa
α) tenues/tenuis	α) mediae/media μεσόν/μέσα
β) surd	β) sonant
γ) hard	γ) soft
δ) sharp	δ) flat
unaspirate/ non-aspirate	aspirate
alpaprāṇa/	*mahāprāṇa*
ψιλά (smooth)	δασέα (rough)
ψιλός (thin)	δασύ (thick)
cf. spiritus lenis	spiritus asper
πνεύματα ψιλή	πνεύματα δασεῖα

   - (ii) semi vowels
     semi-consonant
     ἡμίφωνα
     - a) liquids
       ὑγρος/ὑγρα
       antaḥsthā
   - (iii) spirants
     fricatives
     continuants
     sibilants

From the above it is seen that sounds are classified first by all as vowels and consonants. The term for vowel is *svara* in Indian terminology, whereas φωνήεντα (*phōnēenta*) in Greek and *vocalis* or *sonantus* in Latin. *svara* is simply defined by Indian grammarians as *svayaṃ rājante ye te svarāḥ* (MBh. on 1.2.30) "sounds which rule

over alone." The word *svayaṃ rājante* can be taken in the sense of "released without any obstruction" following the terminology of modern linguistic science. The Greek term φωνηέντα (*phōnēenta*), on the other hand, signifies "having voice" and therefore "voiced", where φωνή (*phōnē*) means "voice". As vowels are voiced sounds, the Greek grammarians have laid emphasis on the voice quality of a vowel. This *phōnēenta* of Greek is ἄνευ προσβολῆς (*aneu prosbolēs*) which literally means "non-contact sounds" and this idea of the Greek could be compared with Sanskrit *aspṛṣṭa* (non-contact). The Latin term *sonantus* also means "those sounds which have voiced qualities." In fact, this voiced quality of sounds is nothing but vowels, as all vowels are voiced. This voiced quality of sound means 'unobstructed'. In the definition of a vowel at the present-day we see that a vowel is defined as 'a sound produced by passage of air through the buccal cavity without any stoppage, obstruction, or constriction giving rise to audible friction or interruption'. (Gray[1]. p. 54).

In short, all these three terms express, more or less, the same thing excepting that one term particularly emphasizes one aspect of the phenomena which is, in fact, the same with the other. So the modern definition of vowels is nothing but a sort of continuation of the earlier conception of the Greek, Roman and the Indian people.

The other classification is consonant. The terms for consonant are *vyañjana*, σύμφωνα (*sumphōna*), and *consonantus*. The Indian term *vyañjana* literary means "that which manifests itself in the presence of a vowel, being incapable of standing alone" (*vyañjayanti prakaṭān kurvanti arthān iti vyañjanāni*—Uvaṭa on RP). In this definition emphasis is given on the point of breath (or voice) which is essential for these sounds. Here *prakaṭān kurvanti* stands for the 'manifestation of sound' which is not possible unless vowel is accompanied with it. cf. '*na punar antareṇācaṃ vyañjanasyoccāraṇam api bhavati | anvarthaṃ khalvapi nirvacanam | svayaṃ rājante svarāḥ | anvag bhavati vyañjanam |* [MBh on 1.3.20]. The Greek term *sumphōna* means "with (*sum*) + sound or voice, i.e. vowel (*phōna*)", i.e., "sounds which are pronounced with vowel sounds." The Greek people also thought its association with the vowels. In a similar way, like the Greek, the Latin term *consonantus* also means "with (*con*) + vowel" (*sonantus*). The main idea of all these terms is to indicate that the consonantal sounds are first obstructed and then released with the help of vowels without which these sounds are

difficult to pronounce. In other words, we can say that 'consonant sounds are those sounds which are uttered with obstruction.' Hence in the modern age a consonant is defined as 'a sound characterised by audible friction or interruption due to stoppage, obstruction, or constriction of the air in passing through the buccal cavity.' (Gray[1], p. 54). Initially and medially the consonant sounds could not be produced without any obstruction, but in the final position of a word, the consonant can be uttered, but some sort of air comes out while uttering the final consonant in conjunction with the previous vowel. This conception of obstruction and unobstruction in producing sounds is, therefore, very old, and the development of modern conception is as old as 2000 years from now. This idea of consonant can be compared with the following :

athavā gatir api vyañjer arthaḥ. vividhaṃ gacchatyuparāga-vaśād iti vyañjanam. uparāgaśca pūrva-parāc sannidhāne'pi parenācā bhaavti na pūrvena [Kaiyaṭa on Pā. I. 2.30.] cf. *vyañjanaṃ svarāṅgam* [TP. 1-6]. So says Uvaṭa on VP. III. 45. *vyañjana-samudāyastu svara-sannihita eva akṣaraṃ bhavati.*

The consonantal sounds are normally classified from two points of view. The first point of classification is the manner of classification (*karaṇa* or *prayatna sthāna*) and the second is the place of articulation (*uccāraṇa sthāna*). This can be compared with the Indian idea of efforts which is of two kinds : (*pra*)*yatno dvidhā* : *ābhyantaro bāhyaśca.* When these two are concurrent, the two sounds are said to be homogeneous (cf. Pāṇini's sūtra *tulyāsya-prayantaṃ savarṇam*// I. 1.9). From the point of view of manner of articulation (*prayatna sthāna*) these are divided into stops (*spṛṣṭa*), semivowels (*īṣat-spṛṣṭa*), spirants (*vivṛta*), and close (*saṃvṛta*). The stops are again divided into voiced (*ghoṣa*) and voiceless (*aghoṣa*) and both are again divided into unaspirate (*alpaprāṇa*) and aspirate (*mahāprāṇa*). The terms used by the Indians and the Greeks and the Romans signify basically the same thing. Their terms indicate that each author has emphasized the other aspect of the same idea. The terms are explained below.

The *voiced* (< L. *vōci, vōce* meaning 'sound') literally means 'the sound or sounds uttered through the mouth of living creature'. In phonetics, voiced means 'vibration'. It has more vibration in the vocal cords. Sounds which are produced without vibration or less vibration, are called *voiceless*. In *voiceless* the vocal cords lax and the glottis is open.

The Indian term for the voiced is *ghoṣa* which is formed from the root *ghuṣ* 'to sound', 'to proclaim aloud', and secondarily 'any sound that needs strength to produce'. Grammatically, it is described as 'soft sound heard in the articulation of the sonant consonants'. *ghoṣa* 'is an external effort', and therefore while pronouncing this sound depth of tone is generated (*nādo ghoṣavat svareṣu*. AP. I. 13). In Sanskrit the third and fourth letters, the nasals, semi-vowels and anusvāra with the *yamas* (the first and second letters of the stops) are *ghoṣa* sounds (*vyañjana-śeṣo ghoṣavān*. TP. I. 14).

The opposite of *ghoṣa* is *aghoṣa*, voiceless. The negative particle *a* is used here in the sense of "less" (*īṣad arthe*). *aghoṣa* is, therefore, 'the absence of *ghoṣa*', 'absence of soft murmur'. *aghoṣa* sounds are merely 'breathed' a term applied to the hard or surd-consonants which are uttered by mere breathing and which do not produce any sonant effort'. In *aghoṣa* the emission of breath (*śvāso' ghoṣeṣvanupradānaḥ*. AP. I 12) is less than the *ghoṣa*. In Sanskrit, the first and second letters of the stops, the sibilants and the visarga are the *aghoṣa* sounds (*ūṣma-visarjanīya-prathama-dvitīyā aghoṣāḥ*. TP. I.12 ; *antyāḥ sapta teṣām aghoṣāḥ*. RP. I.12 ; cf. VP. I. 50-51).

The Greek and Latin terms for *ghoṣa* or voiced are μεσόν (*meson*, middle) and *mediae* respectively. To the Greek and Latin people voiced sounds are "the middle sounds in the alphabetic sound system (κ γ γγ, τ δ ν, π β μ). They have not qualified the nature of the sounds in respect of breath or process of articulation. The Latin word is, in fact, a literal translation of the Greek word μεσόν (*meson*). The other Latin term *sonantus* meaning 'with tone' is used in the sense of breath. Another English term 'soft' in the sense of voiced is used to signify the softness of the sound. When the voiced sound is produced, if more air is emitted, the sound becomes voiced and hence the quality of softness. It is, otherwise, termed as 'flat'.

For the *aghoṣa* the Greek term φιλά (*phila*) or φιλοι' (philoi) meaning 'smooth', 'thin' (cf. φιλὰ γράμματα – thin letters) is used, whereas, its corresponding Latin term *tenues* or *tenuis* also meaning 'thin', 'slender', is used almost in the same sense. In producing *tenuis* (pl. *tenues*) or *phila* less air is needed and hence the name *tenues*. Tenuis is a translation from Greek παιλος (psilos), meaning 'bare', 'unaspirated'. This is also known, as *surd* (<L. *surdus* meaning 'dull-sounding' 'deaf') as opposed to *sonant*. This also indicates the 'tonelessness' of the sound. This is also called 'hard' and 'sharp' as apposed to 'soft' and 'flat' respectively. In grammar,

tenues is unaspirated voiceless plosives, the aspirated plosive being δασεα' (*dasea*) or δασυ' (dasu) meaning 'rough' or 'thick' as opposed to Greek *phila*. In Greek some sounds are πνεύματα δασεῖα (*pneumata daseia*) 'rough breathing', i.e. *spiritus asper*, and some are πνεύματα φιλή (*pneumata philē*), i.e., *spiritus lenis*.

The Indian phoneticians go a step further in describing the *aghoṣa* or voiceless sounds as *vivāra* and *śvāsa*, and *ghoṣa*, voiced sounds as *saṃvāra* and *nāda*[8] respectively. According to them, the *vivāra* is 'an external effort in the production of a sound when the vocal cords of the glottis or larynx are extended' (cf. *kaṇṭha-vilasya vikāśaḥ vivāraḥ*—Uvaṭa on MBh 1.1.9). Similar explanation is also given in the Bhāṣya of the TP (II. 5) :

vivaraṇaṃ kaṇṭhasya vistaraṇam / sa eva vivarākhyaḥ bāhyaḥ prayatnaḥ / tasmin sati śvāso nāma bāhyaḥ prayatnaḥ kriyate / tad dhvani-saṃyogād aghoṣo nāma bāhyaḥ prayatno jñāyate iti śikṣāyāṃ smaryate /

śvāsa is the breathing or aspiration in the pronunciation of consonants.

The counterparts of *vivāra* and *śvāsa* are the *saṃvāra* and *nāda*. *saṃvāra* is also 'one of the external efforts in the production of a sound when the gullet is a little bit contracted as at the time of the utterance, of the third, fourth and the fifth of the class-consonants. (cf. *kaṇṭha-vilasya saṅkocaḥ saṃvāra*—Uddyota on Pā. I. 1.9).

The term *nāda* means 'tone', 'resonance'. This sound is 'caused by the vibration of the vocal cords in the open glottis when the air passes through them'. (cf. *varṇotpattyanantara-bhāvī anuraṇana-rūpaḥ śabdaḥ nādaḥ*—Uddyota on MBh. I. 1.9 ; cf. also *saṃvṛte kaṇṭhe yaḥ śabdaḥ kriyate sa nāda-sañjo bhavati*—TP. II. 4).

From the point of view of manner of articulation, the terms used by the Indians, Greeks and Romans are *sparśa*, ἄφωνα (*aphōna*) and *mutae*. The modern terms for this are (*im/ex*)-*plosives*, *occlusives*, *stops*. *sparśa* means 'touch', i.e., 'contact'. In producing *sparśa* sounds the tongue touches the different parts of the mouth cavity and hence the name *sparśa varṇa* ('contact-sounds'). This idea of the Indians can be compared with the Greeks μετα προσβολῆς (*meta prosbolēs*) which means 'contact sounds' (lit. pronounced with (= *meta*) applying the tongue to the teeth, etc. = *prosbolē*<*prosballō* 'dash against'). The word *aphōna* in Greek means 'lacking voice = vowel', i.e., sounds which cannot be pronounced without the help of

voice = vowel. The term *mute* (Gk. *mutos*, *mutis*, Skt. *mūka*, Lat, *mutus*) basically means 'inarticulate sound'. Hence the Latin term *mutus* used for consonants indicates that 'the sound to be formed is stopped until the closure that forms it is released' (*mutae sunt quae neque proferuntur per se neque syllabam faciunt*—Charisius). It is in this sense that the word 'stop' is used. Stop sound indicates 'the complete closure (= stop) of the air-passage at some point of their pronunciation' (Gray[1], p. 50). The other two terms, plosives occlusives, are used to indicate the plosion of sound, and this plosion means sudden outburst of sound. It is also called implosive or explosive. It is called implosive when the plosion of sound refers to inside of the mouth cavity. It should be in-plosive = plosive in, but as nasal follows labial, it is assimilated to *m* making it implosive. But when the plosion refers to outward nature of it, it is explosive. Implosive or explosive sounds are those which are characterised by a partial vacuum behind the point of closure. In terms of linguistics, 'the forced release of the occlusive phase of a plosive, whether voiceless or unvoiced, either audible due to friction or inaudible due to a contiguous following consonant' (Random[9]).

The term occlusive (= *oc* + *clud*, 'to shut' < L. *occludere*, 'to shut up', 'close up', here *oc* stands for *ob* by assimilation before '*c*') literary means 'the act or state of occluding or the state of being occluded. Phonetically therefore, occlusive means momentary complete closure at some area in the vocal tract, causing stoppage of the breath stream and accumulation of pressure' (Random[9]). Occlusive sounds are any stop sounds.

Whatever may be the terms used by them, the main idea of all these terms is to indicate the manner of articulation, where tongue plays a prominent part in the mouth cavity and where the obstruction of the air-passage is released in producing mute or plosive sounds.

The *semi-vowels* are half vowels and half consonants. That is why, it is also known as *semi-consonants*. It depends on how the semi-vowels are reflected to a person. The semi-vowels are *y*. *r*, *l*, *v*. These sounds can be turned into vowels (cf. Pāṇini's sūtra *ig yaṇaḥ saṃprasāraṇam* I. 1.3). The semi-vowel is a translation from the Greek word *η‘μι’φωνα* where *η‘μι* (hēmi) is semi and *φῶνα* (phōna) is vowel. Though in Greek *y* and *v* are lost, the term is applied to *ρ* and *λ* as well, though in reality the Greek word *υ‘γρα/υ‘γρός* stands for liquids (*r*, *l*). The Sanskrit term *antaḥsthā* does not describe the

quality of the sound, but the position of the sounds which is between (*antar*) the *sparśa* and the *uṣma* sounds.

"Spirants are consonants formed by the mouth passage being narrowed at one spot in such a manner that the outgoing breath gives rise to a frictional sound at the narrowed part." (Wright,[10] p. 63). Spirant literally means "breath-sound". As in pronouncing these sounds "the breath-stream" rushes through a narrow passage making a sort of "hissing" sound, they are called spirants. In this sense, the Sanskrit term *uṣman* (lit. 'breath-sounds') is used. In modern times the name *fricative* is given to this type of sound which has the quality of 'friction'. Fricatives are, therefore, 'friction-sound'. Another name to their type of sound is *continuant*, because the pronunciation of these sounds can be continued with the help of vowels. *Sibilants* means "hissing-sounds" which also belong to the spirants or fricatives.

The Sanskrit alphabet is thus given in the following table at p. 68 on the basis of above discussion :

Notes and References

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5. Ed. by Manomohan Ghosh, University of Calcutta, Calcutta, 1938. For translation of these passages, I have consulted and freely used with additions and alterations Ghosh's edn. and W. S. Allen's Phonetics in Ancient India, Oxford, 1953, p. 21.
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स्थान प्रयत्नबोधक कोष्ठ[11]

स्थान	तत्-सम्बन्धी अवयव	प्रयत्न															आभ्यन्तर प्रयत्न
		स्पृष्ट स्पर्श					ईषत् स्पृष्ट अन्तःस्थ		विवृत ऊष्म (अर्धस्पृष्ट)		विवृत स्वर (अस्पृष्ट)			संवृत स्वर			
		विवार श्वास अघोष		संवार नाद घोष			संवार नाद घोष		विवार श्वास अघोष	संवार नाद घोष	अनुना		अननुना	अनुना		अननुना	नासिक्या-कृत भेद
		अ प्रा	म प्रा	अ प्रा	म प्रा	अ प्रा		अ प्रा	महाप्राण	महाप्राण	उ	अनु	स्वरित	उ	अ	स्व	बाह्य प्रयत्न
						अनुना		अनुना			ह्रस्व	दीर्घ	प्लुत	ह्रस्व	दीर्घ	प्लुत	कालकृत भेद
कण्ठ	जिह्वामूल	क	ख	ग	घ	ङ			:⌣क	ह	अ १८			अ ६			
तालु	जिह्वामध्य	च	छ	ज	झ	ञ	य	यँ	श		इ १८						
मूर्धा	जिह्वोपाग्र	ट	ठ	ड	ढ	ण	र		ष		ऋ १८						
दन्त	जिह्वाग्र	त	थ	द	ध	न	ल	लँ	स		लृ १२						
ओष्ठ	ओष्ठ्य	प	फ	ब	भ	म			⌣प		उ १८						
दन्तौष्ठ							व	वँ									
कण्ठतालु											ए ऐ ६ ६						
कण्ठौष्ठ											ओ औ ६ ६						
नासिका																	

ŚIVA MYTHS —ARDHANĀRĪŚVARA AND TRIPURĀNTAKA

DR. S. S. JANAKI

Introduction :

Śiva is one of the gods of popular Hinduism. Evidence of early forms of Śaivaite religion is available to us in the Paśupati-Yogīśvara of the Indus people and the red god Śivan of the proto-Dravidians. The worship of Śiva, both in his aniconic and anthropomorphic forms, has been prevalent since early times. The permanent image (*Dhruva-bera*) in all Śiva temples is the Liṅga made of stones surmounted upon a *Pīṭha* or *Piṇḍikā* (pedestal). Besides the Liṅga, there are mobile metal images. All these with specific shapes and different iconographical details, represent some aspect of the Lord. The proper understanding of the symbolism provides the basis for the uninitiated devotee for further concentration and meditation, while the initiated is enabled to understand the image in its full significance, in its spiritual *tattva*. The life-strength of symbolism and symbolic figures is inexhaustible, especially when carried forward by a highly conservative traditional culture and civilization as that of India.

A large number of Śiva-myths which contain these symbolistic ideas in a covert manner or in a nutshell are available from the Ṛg Vedic period down to the present times. Through varied symbols the myths bring out the many facets of the complex personality of Śiva, the earliest god in the Trinity. There are of course variations in the myth's narration as they move through different types of literature and media like Veda, Purāṇa, Itihāsa, Āgama, Kāvya, Epigraph, dance-drama, visual arts and oral communication, intended for varied types of audience. The conceptualisation is sometimes overlapping, at other times conflicting, or not clear enough. Also there are the different strands or levels of interpretation. The literal meaning and a historical study of the myth are interesting but do not very much help us in the proper understanding of the *tattva* in-laid in the myths. In this connection it is felt that a correlation of the myths with the ideas about Śiva as embedded in the Śaiva Āgamas, especially in the Siddhānta system prevalent in the South, may be useful. For, the large corpus of the

Śaiva Āgamas like the *Kāmika* and *Kāraṇa*, and the simplified Upāgamas and Paddhatis (recasts), provide a fund of information about Śiva, His concept and the mode of worshipping him. Thanks to Institute of Indology, Pondicherry we have now the Critical editions of the more important texts under this category. The two well known forms of Śiva,—the Lord as the destroyer of the Three Towns (Tripurāntaka) and the composite form along with His Complementary Śakti as Ardhanārīśvara are studied in this paper in the light of the Siddhānta Āgamic material primarily.

Ardhanārīśvara-Myth :

The Ardhanārīśvara is the well-known composite image with Śiva's form on the right side, and Śakti's on the left. The context for the emanation of such a form is mentioned in the Purāṇas, with slight variations. According to the account in the *Śiva Purāṇa*, Brahmā first creates the male Prajāpatis, who could not further continue the creation activity. At this desparate moment Śiva appears before Brahmā in the form of Ardhanārīśvara. Thereupon Brahmā requests the Śakti-part of Ardhanārīśvara to give him a female to proceed with the act of creation. In other accounts sage Bhṛṅgī's fervent devotion to Śiva in preference to Śakti results in the coming to being of Ardhanārīśvara form. According to this account both Śiva and Pārvatī at their Kailāsa abode are circumambulated and saluted by all divinities except sage Bhṛṅgī. This sage is pledged to worship only one Being, and that is Śiva himself, whom Bhṛṅgī considers as both Mother and Father. Pārvatī tells Bhṛṅgī that she alone as Mother is responsible for the sage's skin, flesh, blood etc. By his innate powers, Bhṛṅgī gives up those very parts of the body like skin and flesh, and like a skeleton worships only Śiva. The divine couple then appear before the sage in a combined form as Ardhanārīśvara. According to one version Bhṛṅgī, still not wanting to offer worship to Śakti, goes round only the Śiva-part by converting himself into a bee (Bhṛṅga), piercing a hole through the composite Ardhanārīśvara. According to another version, Bhṛṅgī glorifies the composite *mūrti*.

Interpretation : Two motifs clearly emerge from the Ardhanārīśvara myths, namely, the Union of male and female forms, and the process of creation. As is obvious the terminology used is not to be understood in its literal sense and at human level. But how then is it to be interpreted ?

We may now see this problem in the light of Śaiva Siddhānta texts and the Śiva Purāṇa. According to these texts Śiva or Para-śiva is the Supreme Brahman, the undifferentiated formless entity, *niṣkala, sūkṣma* and *tattva.* In this highest stage, the Supreme has no beginning, no limit. It is indestructible etc. and in it all created beings merge their bodies which they had obtained as their fruit of actions (*Karma-phala*) But things cannot be at standstill for long. At the end of *Pralaya* or Saṃhāra, the first flash or throb of this Para Śiva takes place in order to create the *Śuddha tattvas, Śuddha-bhuvanas,* etc. and to remove the *mala* of the Yogis. At this moment is evolved Parā Śakti or Mahā-māyā as a thousandth part of Para Śiva. In a like manner Ādi Śakti is evolved from Parā Śakti, and similarly Icchā, Jñāna and Kriyā Śaktis. Each of these Śaktis is responsible for specific accomplishment-Kriyā Śakti produces the faculty in souls enjoying the *Karmaphala* ; Icchā Śakti enables the proper understanding of Māyā and the objects brought into existence by Māyā ; Ādi Śakti destroys *mala, māyā* and *karma* ; Parā Śakti is of the nature of *Cit,* through which the souls are enabled to attain the knowledge of the Supreme Śiva, of the nature of Sat, Cit and Ānanda. All these Śaktis are in the *Niṣkala* state of Śiva and are comparable to heat in fire, coolness in water, fragrance in flowers, and light in the lamp, in being invariably associated with Śiva.

A second stage in this evolution is reached in the five *Sadāśiva-tattvas,* emerging from the five Śaktis, Parā, Ādi, Jñāna, Icchā and Kriyā. We are now in the level of Śiva in a combined state of form and formlessness (*sakala* and *niṣkala*). Of these five *tattvas* we may note that the Kriyā Śakti gives rise to *Īśāna tattva* or *Karma-Sādākhya* which is the most important of the *tattvas* and which encompasses the other four.

पराशक्तेर्दशांशेन शिवसादाख्यसम्भवः ।
पराशक्त्युद्भवत्वाच्च शुद्धतत्त्वाच्छिव उच्यते ।।

—*Vātula Śuddha Āgama,* I. 45.

The *Karma tattva* exists as the liṅga set upon the *pīṭha* or *piṇḍikā* (pedestal) ; According to the *Śiva-Purāṇa* liṅga is Śiva as Cit and the Pīṭha is Śakti.

पीठमम्बामयं सर्वं शिवलिङ्गं च चिन्मयम् ।

It may be noted here that the formless Śiva condescends to take the Sadāśiva form to facilitate the devotees and Yogins concentrate

and meditate upon Him. A more important purpose is causing the cosmic evolution to happen after the cosmic annihilation.

शिवश्च तत्त्वमित्युक्तो मूर्तिश्चैव सदाशिवः ।
तयोर्योगेन यद्रूपं तद्रूपं भावमुच्यते ।।
सततं चैव भावत्वात् सादास्यमिति कथ्यते ।
सर्वेषां ध्यानपूजार्थं निष्कलं सकलं भवेत् ।।

—Anantaśivá, com. on Siddhānta sārāvali,
(Govt. Oriental MSS. Library edn.)

सृष्ट्यर्थं सर्वतत्त्वानां लोकस्योत्पत्तिकारणात् ।
योगिनामुपकाराय स्वेच्छया गृह्णत तनूम् ।।
तथैव योगिनां चापि ज्ञानिनां मन्त्रिणामपि ।
जपपूजानिमित्ताय निष्कलं सकलं भवेत् ।।

—Vātula-Śuddha, 9. quoted in *Śiva-tattva-rahasya* of
Nīlakaṇṭha-Dīkshita (p. 29)

After *Sadāśiva-tattva* the next stage is the evolution of the Maheśamūrti from the Sādākhya or *Sadāśiva-tattva*. It is the Maheśamūrti who is the direct agent in the actions of creation (*sṛṣṭi*), preservation (*sthiti*) and reabsorption (*laya*). He is of course the *mūrti* with form and limbs (*sakala*), and manifests himself to the devotees, in different forms like Candraśekhara, Ardhanārīśvara, Bhikṣāṭana and Kāmadahana.

कर्मेशस्य सहस्रांशात् महेश्वरसमुद्भवः ।
महेशं सकलं विद्यान्सृष्टिस्थितिलयात्मकम् ।।
पञ्चविंशतिभेदेन मूर्तीनां पञ्चविंशतिः ।

—Vātulaśuddha, I. 120-21

It is clear therefore that according to the Śaiva Siddhānta doctrines, there are three degrees of evolution from the Supreme Śiva level.

1. The Śakti that emerges as the first flash from the Supreme Śiva at the *Parama-ākāśa* level in complete absorption and repose.
2. The Sadāśiva-tattva of form and formlessness.
3. The Maheśa-mūrti with fully represented forms.

The Śakti is the primeval creation to come out of the Great cause, and from Śakti to matter, everything has its origin in the Śiva Tattva. However Śakti at the supreme phase is not at all distinguishable from Para Śiva. And it is the same Supreme Śakti which

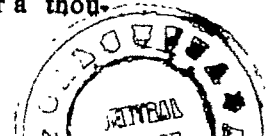
goes by different names like Icchā, Jñāna and Ādi, just as the same heat in fire is called the melter of metals, burner of fuel, and cooker of food.

> यथा अग्नेः शक्तिरेकापि लोह्-काष्ठ-लवण-ओदनादि-विषयोपाधिभेदेन द्राविका-दाहिका-स्फोटिका-पाचिकाभिधानम् उपैति, तथा शिवशक्तिरेकापि शुद्धाशुद्धत्वविषये ज्ञेय-कार्य-उपाधि-भेदोपचारात् ज्ञानशक्त्यादिशक्तिभेदं प्राप्नोति । परमार्थतः वस्तुभेदो नास्तीत्यर्थः । उक्तं च—एकैकस्वेकतां याति शिवशक्तिरुपाधितः ।
>
> —Anantaśiva's com. on *Siddhāntasārāvali*, V. 4

> कारणं च न शक्त्यन्यत् शक्तिर्नचेतना चितः ।
> विषयानियमादेकं बोधे कृत्ये च तत्तथा ॥
>
> —*Mṛgendra*, Vidyā pp. 123-4.

As rightly mentioned by Zimmer in Myths and Symbols in Indian Art and Civilisation (p. 188), "Brahman, the pregnant neuter is a plenitude—not male or female but male and female and Śiva is its personification". This Śiva-state is pure experience for the highest Yogin and beyond the faculties of mind and feelings. The moment one realises this he is freed from shackles of life. The next evolution of Sadāśiva form or *Tattva* will be within the reach of Yogins and highly devoted persons. The Ardhanārīśvara-mūrti in full physical form can be seen, enjoyed, praised and experienced by ordinary devotees. From, the Niṣkala Para Śiva state to the Sakala Ardhanārīśvara state it is the same symbolism of Life-both universal life and individual, as an incessant interaction of co-operating opposite and in the process of evolution. There are many ways of representing the differentiation of the Absolute into antagonistic yet co-operating pairs of opposites. Zimmer (Ibid. p. 137) has pointed out that the oldest and most usual of these is that based on the duality of the sexes and that this sort of representation is to be found in other culture, as well—Father Heaven and Mother Earth, Uranos and Gaia, Zeus and Hera, the Chinese Yang and Yim, and Yab-Yum formula in Tibet.

Śiva as Tripurāntaka : This is one of the oldest myths about Śiva, as the destroyer of Three towns, in which lived the most powerful demons Vidyunmālin, Tārakākṣa, sons of Tārakāsura. They secure a boon from Brahmā that they should occupy the three castles,—the golden in heaven, Silver in air and Iron on earth—wherefrom they should move as they desired and that after a thou-

sand years the three castles should unite into one and should be destroyed only with a single arrow. Indra and other gods are no match for the terrible demons. It is only Śiva who accomplishes this feat of demolishing the castles with a single arrow. In this dreadful task all the divine beings give to Śiva half of their own strength and also help him in the actual fight in diverse ways. Even the epithet Mahādeva or Maheśvara is supposed to have been given to Śiva only on account of his accomplishing this impossible task.

Interpretation : Originally the Tripura-myth had a cosmo-symbolical dimension. Rudra regained for the gods a universe from which they had been ousted. His mythical arrow was equivalent in efficacy with the *upasad* rites performed by the gods with Agni as their agent—

त्रिपुरसंहारकत्वं तैत्तिरीयश्रुतौ[1] उपसदर्थवादे स्पष्टं प्रतिपादितम् ।

Nīlakaṇṭha Dīkṣita, *Śivatattva-rahasya*, p. 80.

is frequently described as a bowman and huntsman in the early Vedic literature, especially in the Yajurvedic Saṃhitās and Brāhmaṇas. His bow Pināka and unique arrows are also frequently referred to. The name 'Pināka' itself is considered significant, only because in the context of burning the Tripura cities, Śiva covered the entire heaven with his blazing fiery arrows—

त्रिपुरदहनसमये शरानलज्वालया पिहितवान् नाकं पिनाक इति ।

Nīlakaṇṭha Dīkṣita, Ibid p. 44.

In the *Śivasahasranāma* as found in Upamanyu-upākhyāna (*Mahābhārata*, Anuśāsana, 17th Chap.) the commentator Nīlakaṇṭha describes the Pināka bow, in one context as like the mountain and in another, as a great bird with heads, big body, and sharp poisoned claws.

Or perhaps no burning by Śiva is really meant here. The 'Tripura' may even be allegorical. 'Pura'[2] could mean a body of the individual, and hence its three constituent types—*Sthūla, Sūkṣma* and *Kāraṇa*. Śiva is of course the destroyer of this triple body, as the dawn of *Śivajñāna* removes the shackles of *saṃsāra* and grants *Mokṣa* (*Śivatattva-rahasya*, p. 80)

Nīlakaṇṭha Dīkṣita (*Śivatattva-rahasya*, pp. 44-5) also mentions that the burning of the Tripura was caused by Śiva by his mere

1. *Taittirīya Saṃhitā* I. 2.11. (A.S,S. Vol. i. pp. 330-1).
2. त्रीणि पुराणि शरीराणि—"पुरसंज्ञे शरीरेऽस्मिन् शयनात् पुरुषो हरिः" इति विष्णुपुराणवचनात् ।

glance. Quoting the *Liṅga Purāṇa*, Nīlakaṇṭha Dīkṣita states that the gods like Soma, Viṣṇu, Kālāgni and Vāyu who were established in the arrow of Śiva, request Śiva to use the arrow only as conferring His grace on these divinities. Śiva too agrees to this request and burns the Tripura by the arrow.

यथोक्तं लिङ्पुराणे—

"सोमश्च भगवान् विष्णु: कालाग्निर्वायुरेव च ।
शरे व्यवस्थितास्सर्वे देवमूचुः प्रणम्य तम् ॥
दग्धमप्यथ देवेश वीक्षणेन पुरत्रयम् ।
अस्मद्धितार्थं देवेश शरीरं मोक्तुमर्हसि ॥
अथ संसृज्य धनुषा ज्यां हसंस्त्रिपुरार्दनः ।
मुमोच बाणं विप्रेन्द्रा निकृष्याकर्णमीश्वरः ॥
तत्क्षणात्तत्पुनर्दग्धं त्रिपुरं तच्छरार्चिषा ।" इति

These are the interpretations in the Purāṇas and Itihāsas about the burning of Tripura. As regards the arrows or *astras* it can be mentioned that the arrows are able to accomplish the required task only if they are used with specific *mantra*-recitation. In Śiva's case, as his body itself is constitued of *mantras* (*mantra-mūrti*), the arrows seek his *anugraha*. It may be noted that in the worship of Śiva also, both daily (*nitya*) and on specific occasions (*naimittika*) like Dīkṣā and Utsava, Astra and Astra Murti with specific *mantras* play an important role.

The action of 'burning' is also significant in as much as the early Rudra(s) is conceived as Agni, who had his abode in sky as Sun, in the atmosphere as lightning and on earth as fire. In fact this is the reason as to why Rudra is called Tryambaka or 'one with three mothers'. As a form of Agni, and as one who has his provenance in the three worlds, Rudra alone is capable of accomplishing Tripuradahana. Therefore Rudras are described in the *Śatarudrīya* as residing on earth, in the firmament and in heaven and that they carry food, wind, and rain as their arrows.

नमो रुद्रेभ्यो ये पृथिव्यां येऽन्तरिक्षे ये दिवि येषामन्नं वातो वर्षमिषवः ।

The concept of Ekādaśa-rudras is only symbolic of the innumerable manifestations of Rudra, an essential factor in the Viśvarūpa aspect of the Almighty. To conclude it may be seen that the Supreme Brahman as Śiva, is not only a composite form of male

and female as seen in the Ardhanārīśvara episode, but also a combination of good and evil. Every flash from the Yogi god, every arrow from Śiva's bow is quintessentially identical with that divine substance of eternal repose and peace. As pointed out by Zimmer (*Myths and Symbols*, p. 187) "Śiva's arrow is the vehicle of his energy, no less than the *liṅgam* ; the two are the same."

SOME OBSERVATIONS ON SAGOTRĀ-VIVĀHA AND PRESENTDAY BENGALI HINDU SOCIETY

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Although the word Hindu is conspicuons by its absence in traditional authentic scriptural texts of India, the majority of Indians call themselves Hindu and express their faith in Hinduism, which term, by common consent, means a religion based on Vedic and post-Vedic religious tenets. In such Hindu religion the position of the Vedas is supreme like that of a legal sovereign in a modern democracy. This religion of the Hindus is known not only for some of its lofty ideals but also for some practices (anuṣṭhāna). It had been the endeavour of the lawgivers of the country to trace as far as practicable the origin of these practices to some Vedic text. But the Vedic texts seldom prescribe that a particular religious function is to be done in a particular way. For this the Hindus look upon the Smṛti or Dharmaśāstra texts of Manu, Yājñavalkya and others. Smṛtiśāstra, to all intents and purposes, means the texts which incorporate the recollections of the rites and customs of the Vedic Aryans. Hence the Smṛti or Dharmaśāstra literature represents the source of Hindu religion second only to the Vedas. The validity of such texts is authenticated by the Smṛtiprāmāṇyādhikaraṇa of the Mīmāṃsāsūtras (I.3.1-2). This particular adhikaraṇa of the Mīmāṃsā-sūtras has been interpreted in a broad way to include all religious practices as acts of Dharma provided they did not go against any Vedic dictate and are followed by persons of credibility. The catholicity of outlook of ancient lawgivers can be felt here.

Smārta or Dharmaśāstra topics have been divided broadly into three groups : ācāra, vyavahāra and prāyaścitta. Of these ācāra consists of several practices, mainly Saṃskāras (lit. purificatory rites) of which marriage is an important one. Marriage is an important social institution right from the beginning of civilization and living together without marrying is not heard of in the Vedic society. Aberrations were there and the story Satyakāma Jābāla, Kavaśa Ailūśa and the like are also heard. When the position of the Vedic Aryans became consolidated it was reflected in the well-knit and developed law books. Of such law books the codes of Manu enjoy a prominent status and there we have the following

verse on marriage discussed vigorously by all Smṛti digest writers on marriage :

असपिण्डा च या मातुरसगोत्रा च या पितुः ।
सा प्रशस्ता द्विजातीनां दारकर्मणि मैथुने ॥ Manu, III. 5.

This verse is ascribed to Śātātapa also. By interpretation the verse means that members of the twice born castes can procure their brides from girls who are neither sagotra nor sapiṇḍa of their parents. The verse immediately preceding the above quoted one noted that such brides must belong to the same caste (varṇa) as that of the groom.

गुरुणानुमतः स्नात्वा समावृत्तो यथाविधि ।
उद्वहेत द्विजो भार्यां सवर्णां लक्षणान्विताम् ॥ Manu, III. 4.

cf. also Āpastambha, II. 6.13. 1-3 and other texts on this issue.

From this Hindu marriage can be called both endogemic and exogemic. It is endogemic because brides are required to be procured from one's own caste, it is exogemic because brides are to be taken from asapiṇḍa and asagotra (non-cognate and non-agnate) girls. Mm. Dr. P. V. Kane in his Magnum Opus has collected instances of violation of the above principles of endogemic and exogemic marriage. This was but quite normal. The post-Vedic Smṛti literature of Manu, Gautama et al cannot account for all the socio-religious aberrations of the Vedic society just as it is not possible to explain the morphology of pre-Pāṇinian Vedic words with the help of post-Pāṇinian grammatical system.

But then the Smārtas were mindful of the lapses in this regard and they recorded eight different types of marriage to cover, with varying degrees of approval, all such man and wife relations. When these positive socio-religious rules slipped down to the normative stage—they became stereotyped. A brahmin was to seek bride from brahmin family, a kṣatriya from kṣatriya and so on. The lawgivers, however, could not forget the marriage—hymn of the Ṛgveda (X. 85) replete with lofty ideals of marriage and conjugal happiness. But time had its effect and different types of *anuloma* and *pratiloma* marriages came to be known. We are informed that such pratiloma type of marriage required to be registered compulsorily in a court of law in pre-independence India. That shows that the legislators of the present century did not consider pratiloma as Hindu marriage. The present paper is aimed at discussing not

such marriage—but marriage within the same gotra, its problem (obviously spiritual lapse, public calumny etc.) and the attempts to avert the same.

Much has already been said on the prohibited degree of consanguiniary marriage. The bride and the groom must not be sapiṇḍas or sagotras or samānapravaras. The society tried to check the marriage within the prohibited degree of consangunity (Sāpiṇḍa relation). *Gotra*[1]—the meaning of the word is uncertain. It may mean a cow-pen, but subsequently, it came to mean a clan, a family, a race etc. The original founders (Bījī Puruṣa) of some such clans lent their names to the gotras : Thus we have the names of the gotras :—

जमदग्निर्भरद्वाजो विश्वामित्रात्रि गौतमाः ।
वशिष्ठकाश्यपागस्त्या मुनयो गोत्रकारिणः ।।
एतेषां यान्यपत्यानि तानि गोत्राणि मन्यते ।।[2]

This verse is to be found in different works with different readings. The list is not exhaustive and there are other gotras as well. Pravara means chief, principal etc. contextually it means the most distinguished among the ancestors. Raghunandana quoted from Mādhavācārya[3] : "प्रवरस्तु गोत्रप्रवर्त्तकस्य मुनेर्व्यावर्त्तको मुनिगणः" and it is known that different gotras have different pravaras. Thus one belonging to Bharadvāja gotra has Bharadvāja, Āṅgirasa and Bārhaspatya as pravaras. The Śāṇḍilyas have Śāṇḍilya Asita Devala as pravaras, the Kāśyapas have Kāśyapa, Avatsāra (Apsāra) and Naidhruva. The Vātsyas and Sāvarṇas have—Aurva, Cyavana, Bhārgava, Jāmadagnya and Āpnuvat.

Raghunandana informs us that different gotras (like Vātsya and Sāvarṇa) may have the same pravaras. Even in the same gotra pravaras may differ, e.g. in the Ghṛtakauśika gotra itself some may

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1. Pāṇini said—अपत्यं पौत्रप्रभृति गोत्रम् IV. 1.162. i.e. descendants starting with grandsons are called gotra—if they are desired to be so described. When a man is alive—the fourth generation from him will, however be called 'yuvan'—another technical term used by Pāṇini—जीवति तु वंश्ये युवा *Pā.* IV. 1.163.
2. Udvāhatattvam of Raghunandana (edited with the commentaries of Kāśīrāma Vācaspati, Śrīkṛṣṇa Tarkālaṅkāra and Pandit Bhūpendranātha Smṛtitīrtha and Published in the Calcutta Sanskrit College Research Series, Cal. 1963) p. 7.
3. Ibid., p. 7.

have Kuśika, Kausika and Ghṛtakauśika as pravaras whereas others may have Kauśika, Kuśika and Vādhula (Bandhula) as pravaras.[4] The Kṣatriyas and Vaiśyas get the gotra and pravara of their purohitas. Whenever a marriage is to be done—priests see that the bride and the groom are neither sapiṇḍa, nor sagotra and sapravara.

In the present day, Bengali Hindu Society is in a confused condition. The old varṇāśrama system is gone. Some hold that in Bengal only brahmins and śūdras constitute the society. Others want to be known as kṣatriyas or vaiśya but do not follow (normally) the rites assigned to these castes. Yet householders with some religious bent of mind sometimes find it difficult to avert sagotra and sapravara brides. In such cases marriage is solemnized performing some rites which these people call Hindu marriage rite. In order to prove their adherence to scriptural dictates, a ruse has been invented by ingenuous persons. The prospective bride is given away in adoption to some relative of a different gotra and then the marriage is solemnized.

The rationale behind taking such steps seems to be as follows :— In the absence of the son of the body (aurasa putra), the adopted son (dattaka putra) may perform rituals like Śrāddha etc. Similarly in the absence of a daughter of the body (aurasa putrī) an adopted, daughter (dattaka putrī) can be given in marriage. In the Purāṇas there is the story of the princess Śāntā and it is repeated in the Uttararāmacarita.[5]

Again in the Dattakamīmāṃsā[6] it is said that like an Aurasa-putrī, a Dattaka putrī can also be a putra-pratinidhi. If that is so, daughters can also be given in adoption. Hence in such cases of sagotra-marriage a bride can be taken in adoption—on which she acquires the gotra of the adoptive father and thereby bypasses the problem of sagotra marriage.

But in reality that is not accepted by our teachers. The above argument may at best prove the adoptability of daughters like sons, but then without any sacramentary rite, only for the sake of avoiding public scandal, such arbitrary (and sometimes clandestine also)

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4. Ibid., p. 8.
5. कन्यां दशरथो राजा शान्तां नाम व्यजीजनत् ।
अपत्यकृतिकां राज्ञे लोमपादाय यां ददौ ॥ उत्तररामचरितम्, I. 4.
6. Dattakamīmāṃsā of Nandapaṇḍita (Ed. Mm. Bharatacandra Śiromaṇi; Calcutta, 1857), p. 106. औरसपुत्रीवत् दत्तपुत्र्यपि पुत्रप्रतिनिधिर्भवतीति गम्यते ।

giving of grown up (ṛtumatī) girls in adoption cannot confer the eligibility of adoption to the bride. Therefore, the prospective bride cannot acquire a new gotra and the blemish of sagotra marriage clings to her.[7]

Without going into the details of adoption[8] the cardinal points of adoption may be stated here : A child cannot be indiscriminately taken in adoption—he must come of an eligible family, Only child of a couple cannot be given in adoption. Grown up child cannot be used for that purpose i.e. before the feeling that he is the son of so and so comes—the child is to be given away. Without permission of husband, wife cannot accept a child in adoption.

Finally, girls cannot be given/accepted in adoption. The last point is relevant because adoption is resorted to for the sake of perpetuation of the family and girls were considered eminently unfit for that. One may recollect the Aitareya Brāhmaṇa (33.1).

अन्नं ह प्राणाः शरणं ह वासो रूपं हिरण्यं पशवो विवाहाः ।
सखी ह जाया कृपणं ह दुहिता ज्योतिर्ह पुत्रः परमे व्योमन् ॥

In the case of sagotra-marriage how many of the above conditions are fulfilled, it is difficult to say. Hence it is not allowed although the practice is being pursued with increasing frequency. In the verse of Manu (III. 5) the injunction is binding on Dvijas only and if the bride and the groom agree to be known as Śūdras then the difficulty may be partially avoided but who can ask them to do so ?

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7. एवमौरसपुत्राभावे दत्तकपुत्रग्रहणवद् औरसपुत्र्यभावे दत्तकपुत्रीग्रहणेऽपि शान्ताप्रभृतिविषयक पौराणिकलिङ्गदर्शनात् औरसपुत्रीवद्दत्तकपुत्र्यपि पुत्रप्रतिनिधिर्भवति इति गम्यते दत्तकमीमांसाकारोक्ति-दर्शनाच्च आधुनिकाः केचन सङ्कटकाले पितृसगोत्राया ब्राह्मणकन्याया अपि दानद्वारा गोत्रान्तरीकरणेन कथञ्चित् विवाह्यत्वमाहुः । वस्तुतस्तु दत्तकपुत्रवत् कन्याया अपि दत्तकात्वस्य प्रमाणसिद्धत्वस्वीकारेऽपि यथाकालं यथाविधि अनुष्ठानं विना केवलं सङ्कटत्राणाय ऋतुमत्या अपि कन्याया यदा कदाचित् यथेच्छदानेन दत्तकन्यात्वसिद्धिर्न सम्भवति । सुतरां (sic. अतः) तत्र जनकगोत्रनिवृत्त्यसम्भवात् न तादृशकन्याया विवाह्यत्वम् ।—Pandit Bhūpendranātha Smṛtitīrtha in his commentary on Raghunandana's Udvāhatattvam (above qoted edition), p. 121.
8. For various issues connected with adoption (dattaka) in Bengal—like grounds for adoption, substitutes of aurasa, procedures of adopting a child, child fit for adoption, duties of an adopted child—like Śrāddha etc. his impurity caused by death of the adoptive father &c one may see Dattakacandrikā by Mm. Kuvera (Edited by Mm. Bharatacandra Śiromaṇi, Calcutta 1857) side by side with the Daṭṭakamīmāṃsā by Nandapaṇḍita.

Raghunandana in the Udvāhatattva, quoted from the Yamasmṛti as found in Harinātha's Smṛtisāra to prove that sapiṇḍa-marriage is prohibited for Śūdra also. Śrīkṛṣṇa Tarkālaṅkāra poses a question here, because Manu's text does not include the Śūdras. So one has to widen the meaning of Manu's text without any authority, or to narrow down the sense of Yamasmṛti and keep it at par with Manu. He avoids the difficulty by quoting a verse from the Bhaviṣyapurāṇa as found in the Kṛtyacintāmaṇi of Maithila Vācaspati to declare that prohibitions regarding sapiṇḍatā are applicable to all the castes.[9] His words are :

अथ शूद्रस्य सपिण्डादिवर्जनं माभूदिति । वचने द्विजातिपदश्रुतेः । अनुषङ्गकल्पनस्य प्रमाणमन्तरेणाशक्यत्वादित्याह...... । न च सर्वस्मृतिप्रवलतरमनुस्मृतौ द्विजाति-पदस्य अनुषङ्गापेक्षया हरिनाथोपाध्यायधृतयमवचनस्थसर्वपदस्यैव सङ्कोचो न्याय्यः। युक्तिस्तु शास्त्रतो दुर्वलेति कथं सापिण्ड्यं शूद्रेऽप्यविशिष्टमिति वाच्यम् ? कथं वा समानोदकता द्विजातितुल्या, सगोत्रां मातुरप्येके नेच्छन्त्युद्वाहकर्मणीतिवचने द्विजाति-पदाभावेऽपि 'असम्बद्धाभवेद् या तु' इत्यादि वचनेनासमानोदकाया विवाह्यता द्विजाती-नामेवोक्तेरिति वाच्यम् ।

समानगोत्रप्रवरां शूद्रामुद्वा न दोषभाक् ।
शूद्रः स्यात् शूद्रजातिस्तु सपिण्डे दोषभाग् भवेत् ॥

इति कृत्यचिन्तामणिधृतानन्यगतिकभविष्यपुराणवचनमहिम्ना......सर्ववर्णपरं वाच्यम् । अतः सिद्धं शूद्रस्यापि सपिण्डावर्जनमिति ॥

The cream of the above discussion is that the Śūdras may be exempted from observing the sagotrā-rule—but not from the sapiṇḍa-rule. Epigraphic evidence of our country provides instances of violation of marriage rules in different periods. One Prākṛt inscription from Nagarjunikonda (of c. 3rd cent A.D.) mentions Shri Birapurisadatta who married his paternal aunt's daughter[10] and this is a violation of sapiṇḍa rules. Virupādevī, daughter of king Bukka I of Vijayanagara married a brahmin named Brahma.[11]

9. Śrīkṛṣṇa Tarkālaṅkārā, op. cit. pp. 79-80. Also see Kṛtyacintāmaṇi (Benares, Edn. Ś. E. 1814) p. 105. This edition of the Kṛtyacintāmaṇi, however, reads sākulye' instead of 'sapiṇḍa' and Bhaviṣyapurāṇa is not mentioned as the source.

10. Epigraphia Indica, Vol. XX, pp. 1 ff.

11. Ibid., Vol. XV, p. 12. P. V. Kane has quoted besides these, other instances from epigraphic and literary sources—the violation of the marriage rules—in the second volume of his work (marriage section).

Rājataraṅgiṇī also supplies some examples of irregular union—King Durlabhaka married Narendraprabhā—the wife of a merchant (Rājataraṅgiṇī, IV. 38), king Jayāpīḍa married a dancing girl (Ibid., IV. 470), king Cippaṭa Jayāpīḍa alias Bṛhaspati's mother Jayādevī was the concubine of his father Lalitāpīḍa (Ibid., IV. 637). The Buddhist Pāla rulers of Bengal married kṣatriya girls from Rāṣṭrakūṭa (Dharmapāla) and Cedi-kalacuri (Vigrahapāla, III) families. Such instances show that the powerful and the affluent non-chalantly violated the rules to serve their ends. Should then the common man mutter with Bhartṛhari—यस्यास्ति वित्तं स नरः कुलीनः···etc.?

The reply will be in the negative because our lawgivers always wanted to check wanton behaviours. In fact in Mithilā a story is current according to which Harinātha Upādhyāya started preparing Pañjī texts to guide people on marrigeability or otherwise (विवाह्यत्व-अविवाह्यत्व) of prospective brides. Owing to lack of knowledge in this matter he got for his spouse a lady who was within the prohibited degree of consanguinity and this was detected in a fire ordeal underwent by the lady. The Kulaji texts of Bengal also help in like manner. For want of direct knowledge the same opinion cannot be passed on Assam Burañji or Oriya Madlāpañjī.

To resume our discussion सगोत्रा-marriage is on the increase in Bengali society and some people want some scriptural backing for that.

The Nātha community in Bengal, i.e. persons with surnames like Nātha, Devanātha etc. had it origin in an esoteric non-Vedic fashion and Nātha Yogins like Cauraṅginātha, Luipāda etc. are treated as their spiritual guides or divinities. Now-a-days they seem to have merged or coalesced with the Hindu society and they follow in most cases Hindu festivals in Bengal in addition to their own if any still survives. They however follow one form of sagotrā-marriage, because according to their belief all men and women belong to the Śivagotra (i.e. they now treat themselves as offspring of Lord Śiva) and their boys and girls are not allowed to marry outside Śivagotra. They, however, follow the sapiṇḍa rules and do not marry within the prohibited degree.[12]

12. This information is collected from our student Km. Sīmā Nāth, B.A. who is now appearing at the M.A. (Skt) examination of the University this year (1986).

Sagotra marriage has made its presence felt in another community. Some among the Utkalīyabrahmins of Bengal (i.e. those brahmins who migrated from Utkala and settled in the border districts like Bankura, Medinipur) practise sagotra-vivāha. They have coined an authority also to this effect and they cite Gadādhara's Kālasāra in support. They quote :—

काश्यपोऽत्रिर्भरद्वाजो वात्स्यः शाण्डिल्य एव च ।
अमीषां पञ्चगोत्राणां गोत्रदोषो न विद्यते ॥[13]

The words which actually appear in the Kālasāra of Gadādhara may be quoted here :

समानप्रवरस्वरूपमाह बौधायनः—

एक एव ऋषिर्यावत् प्रवरेष्वनिवर्त्तते । (Sic ०-नुवर्त्तते)
तावत् समानगोत्रत्वमृते भृग्वङ्गिरोगणात् ॥

समानगोत्रत्वं समानप्रवरत्वमित्यर्थः । भृग्वङ्गिरोगणेषु विशेषमाह संग्रहकारः—

पञ्चानां त्रिषु सामान्यादविवाहस्त्रिषु द्वयोः ।
भृग्वङ्गिरो गणेष्वेवं वंशेष्वेकोऽपि वारयेत् ।'

तथाच पञ्चार्षेयाणाम् ऋषित्रयानुवृत्तौ मियो न विवाहः । त्र्यार्षेयाणाम् ऋषिद्वयानुवृत्तौ न विवाहः । शेषेष्वेकानुवृत्तौ विवाह इत्यर्थः ।

जमदग्निर्भरद्वाजो विश्वामित्रोऽत्रि गोतमौ ।
वशिष्ठ गौतमागस्तिरेषां येऽप्यनुयायिनः ॥

येषां तुल्यर्षिभूयस्त्वं नोद्वऽन्ति मिथस्तुते । एवमष्टानामेकस्यापि येषु प्रवरेष्वनुवर्त्तनं तेषां मिथो न विवाहः । सर्वर्षितुल्यत्वे च विवाहः स्फुट एव (Sic. च अविवाहः स्फुट एव)[14] It appears that Baudhāyana's word भृग्वङ्गिरोगणात्— (i.e. a special treatment for the persons of the clans of Bhṛgu and Aṅgiras) gave handle to the champions of sagotrā-vivāha. But it must be admitted that the text of the कालसार is in a confused condition. The learned editor could not reconcile the texts. If one takes शेषेष्वेकानुवृत्तौ विवाहः refers to the special treatment to भृग्वङ्गिरस् and सर्वर्षितुल्यत्वे च अविवाहः स्फुट एव refers to the general practice then some sense can be made out. All these however go against

13. Bhūpendranātha Smṛtitīrtha, op. cit. p. 122.

14. Gadādhara's Kālasāra, (ed. Pandit Sadasiva Miśra and published in the Bibliotheca Indica Series, Calcutta—1904), pp. 225-226. The volume has not been properly brought out and there is much scope for improvement.

Raghunandana's view and Sanskrit knowing brahmins of Puri district also refuse to recognise सगोत्रा-विवाह.

So it is found that in spite of Manu's words—the practice is being repeated and yet the perpetrators want to remain within the fold of Hindu religion. So a time for rethinking has come. If the religious precepts are honoured in violation—what is their use? If Hindus marry according to Civil Marriage Act—what purpose will be served by Manu and his followers. Some lenient view ought to replace the dogma. Ancient lawgivers censured पैशाचविवाह and others yet they had to record them for the sake of the society and time has played the part of the healing factor. Eight forms of marriage have been enumerated at length but now only the Brāhma and the Āsura have survived. The Purāṇas, the Tantras, the texts of the Pāñcarātras and the Pāśupatas were not originally accepted but now Tāntrika-dīkṣā is a 'must' for a brahmin. Much concession has been given to the offenders against religious law from time to time. Thus in Yājñavalkya Smṛti we have

> व्यभिचारादृतौ शुद्धिर्गर्भे त्यागो विधीयते ।
> गर्भभर्त्तृवधादौ च तथा महति पातके ।।[15]

After reading this verse one may ask "Is sagotrā-vivāha more heinous than adultery"? Moreover the case of Gotra[16] is not a very simple one. It is usually said all people belong to Kāśyapa-gotra and in fact lawgiver Vyāghrapāda is stated to have uttered that whenever a Gotra is lost or forgotten—Kāśyapagotra is to be used there (गोत्रनाशे तु काश्यपः). Moreover Śrīkṛṣṇa Tarkālaṅkāra[17] quotes the following verse from the Brahmapurāṇa as quoted by Halāyudha, Śūlapāṇi and Maithila Caṇḍesvara Ṭhakkura in his Gṛhastharatnākara (and therefore accepted as authoritative) :

> दीर्घकालं ब्रह्मचर्यं धारणञ्च कमण्डलोः ।
> गोत्रान्मातृसपिण्डाद्वा विवाहो गोवधस्तथा ।
> नराश्वमेधौ मद्यञ्च कलौ वर्ज्यं द्विजातिभिः ।।

That is marraige in the same gotra or sapiṇḍa was prohibited as Kalivarjya—That means that it was not wholly unheard of procedure.

15. Yājñavalkya Smṛti, I. 72.
16. Bhūpendranātha Smṛtitīrtha, op. cit. p. 120.
17. Śrīkṛṣṇa Tarkālaṅkāra, op. cit. p. 75.

That being the background the lawgiver would do well by somehow acquiescing in sagotrā-vivāha—at best some purificatory or expiatory duty may be prescribed keeping in view the protection of the society from heretic onslaughts. This procedure is, however, meant for them who want to abide by the precepts of Hinduism in spite of lapse in nuptial matters. This prescription is not for them who do not care for scriptural mandates and Hindu religious leaders of the country like the Śaṅkarācāryas are the proper persons to decide. We can only remember that a veteran jurist and perhaps the best interpreter of Hindu Law like Mm. Dr. P. V. Kane also had to admit that time has come for judicial intervention for declaring sagotrā-marriage (*and not sapiṇḍa-marriage*) as valid.[18]

18. cf: P. V. Kane, History of Dharmashastra, Vol. II. pt. I. (2nd Edn.), p. 498.

RITUAL-SETTING OF THE UPANIṢADIC PHILOSOPHY*

DR. MRS. SINDHU S. DANGE

Chronologically the Upaniṣads mark the end of the Vedic period and, hence, bear the name "Vedānta". Taking into account their metaphysical thought also, which marks the culmination of all knowledge, their title as Vedānta is quite significant. The Upaniṣads are, generally, taken to be in clear contrast to the Brāhmaṇa texts which are the sacrificial hand-books. But, a detailed and critical study of the Upaniṣads points out that the Upaniṣadic seers, in spite of their efforts to be above the sacrificial tradition, had to propound their highest doctrine through the medium of the Ritual tradition alone, and, thus, could not estrange themselves from it. It could be very easily understood that when the Upaniṣads were pro pounding their philosophy, the performance of sacrifices according to the Brahmanical tradition was quite popular in the then society. When the society, in general, was teeming with the ritualistic atmosphere, the Upaniṣadic thinkers were obliged to propound their philosophy in the terminology of sacrifice. One can mark three stages in this process adopted by the Upaniṣads :

(1) Clear-cut mention of the terms, such as, Sāman, Stobha etc. ; the importance of sacrifice is stressed ; the importance of the gods like Indra is pointed out, following the point of view ;

(2) Upaniṣadic philosophy is laid down, but the imagery is clearly of the sacrifice ; and

(3) The highest Upaniṣadic philosophy is presented in the traditional ritualistic terminology.

A detailed study of these three stages points out how the Upaniṣadic thinkers had taken the help of traditional sacrificial ritualism while laying down the metaphysical thought. Now, to see the three stages in detail :

1. In the Kaṭha Up. (I. 1.13-19), according to the famous account of Naciketas, Yama gives three boons to Naciketas. By the second boon, Naciketas asks Yama as to how the sacrifice lead-

* This forms a part of the author's project bearing the same name,

ing to the heavenly world should be established. Yama gives him proper instructions about the new fire and the sacrifice, and declares that new fire would bear his own (Naciketas') name.[1] This is an indication of the acceptance of the then society of a new type of fire and a renovation of the sacrificial method (a point to be compared with the Brahmanic account of the new fire to be gained by Purūravas from the Gandharvas). This seems to be in addition to the then prevalent belief in the gain of heaven by the performance of the sacrifice (cf. *svarga-kāmo yajeta*). The statement clearly indicates a sort of a propaganda in the priestly community to lead one to heaven *quicker* than the traditional way !

In the same Upaniṣad, by way of the third boon, Naciketas insists on Yama to enlighten him on the future of a human being after his death (Life-after-death). Yama is not ready to impart this Highest knowledge to Naciketas, and tries to allure him by the offer of sons and grand-sons, beasts, gold, horses, extensive land, beautiful damsels together with chariots and musical instruments, as he is the guest.[2] Naciketas rejects the offer, and is bent upon securing the knowledge of the life-after-death. The point to be noted is that, right from the times of the Ṛgveda, it was customary to make a gift of young damsels with chariots to the priests at the end of the sacrificial sessions.[3] The account in the Upaniṣad mentioned above, obviously, has this detail in view. It should be noted, however, that, though the sacrificial gifts are sought to be undermined, the account suggests a new sacrifice itself as a means of reaching the Lord god (here Death) who could import the Highest knowledge.

The Kena Upaniṣad narrates the story of Umā, who comes on the scene as the personification of Brahman. She stands above all gods, and they could not recognize her. It is said in this context that the gods Indra, Agni and Vāyu are regarded as prominent, because they could come very near to Brahman by way of conversation and touch.[4] The belief in the Female goddess, the veritable *devātma-śakti*, is clear here, apart from the fact that the three gods —Agni, Indra and Vāyu—are well-known in the sacrificial tradition, as the forms of the One God = Fire ; and they have their regions and periods well established, which are the morning, Mid-day and the evening, corresponding to the Earth, Mid-region and the Heavenly plane. Yāska, the author of the Nirukta, discusses the point at some length, though he adds the fourth—Sūrya (the sun-god).[5]

An idea well-rooted in the Vedic ritual-tradition is that a *ṛc* (Ṛgvedic *mantra*) or a *yajus* (prose sacrificial formula from the Yajurveda) helps the ritual attain its full form.[6] There is an invariable connection between the *ṛc* and the *sāman* (melody).[7] Hence, the various *sāman*-s are regarded as very important in the Vedic sacrificial ritual. It is interesting to note that the Chānd. Up. deals with the *sāman*-s on an exhaustive scale. It refers to the five-fold *sāman*-s,[8] the seven-fold *sāman*-s[9] and several other *sāman*-s.[10] The mention of the three pressings of Soma,[11] the identification of the meter Gāyatrī with the Brahman,[12] and the various *stobha*-s[13] deserve to be considered in this context.

2. Apart from these clear and straightforward references to the sacrificial details, we find that, many a time, the Upaniṣadic philosophy is couched in the sacrificial imagery. Thus, we have the description of the Highest, of which both the Brahma and the Kṣatra are said to be the *odana*. Now, *odana* is the cooked rice which is to be ritually partaken of by the priest at the beginning of the sacrifice ; and there it is called *brahmaudana*. In the same context, Death is said to be the *upa-secana* of the Highest principle. *Upasecana* refers to the sprinkling of the clarified butter on the cooked rice (here, technically called *caru*).[14]

The Śvetāśvatara Up. instructs that, imagining one's own body to be the lower kindling slab (for the production of the fire) and the syllable *Om* the upper rod, one should visualize the Highest principle by the repeated practice of meditation. Here, the whole body is imagined to be the apparatus for the kindling of the fire, which is now the internal one. This is no case of meditation substituting the ritual ; it is seeing meditation as a ritual of fire-kindling.

In the Chān. Up. we have the five house-holders going to Uddālaka Āruṇi for the gain of the knowledge of the Ātman. The latter, however, directs them to King Aśvapati Kekaya, himself accompanying them to Aśvapati. Aśvapati expounds the doctrine of the Vaiśvānara Ātman for them. : The Vaiśvānara Ātman has the altar (*vedī*) for the chest, the sacrificial grass for its hair, the House-hold fire (Gārhapatya) for his heart, the Anvāhārya fire for its mind and the Āhavanīya fire for its mouth.[16] It is clear that sacrifice is not being symbolized here as the cosmic Fire. On the contrary, the Fire (Vaiśvānara, which is equally the microcosmic and the macrocosmic) is said to be *not* beyong the traditional

sacrifice. While teaching about the importance of the syllable *Om*, which is the Udgītha, the same Up. points out that Speech is *Ṛc*. and the life-breath is the *Sāman*; and that these two form a copulative couple.[17] The concept of the formation of a couple (*mithuna*) has primarily come from the sacrificial context. The belief behind the employment of the word *mithuna* is a clear charm for the gain of progeny and prosperity. In the Vedic ritual-context, the expression "*mithunam evaitat prajananam kriyate*" comes at a number of places.[18] The Up. in question uses the same idea, and with the same belief.

3. Here is the third stage where the knowledge about the Highest is clearly set in the terminology of the sacrificial ritual. The Praśna Up. poses five questions in the fourth Praśna. In reply to Gārgya's question as to who keeps awake in the "city" (which is the Body), Pippalāda points out that fires in the form of the vital breaths keep awake in this "city". The said Up. equates the vital breath Apāna with the Gārhapatya fire, Vyāna with the Anvāhārya-pacana fire (which is also called the Dakṣiṇa fire), and Prāṇa with the Āhavanīya. The breath called Samāna is said to carry the offerings in equal measures in the form of the in-breath and the out-breath. Mind is said to be the house-holder, in this "city". Udāna (breath) is the fruit desired by the house-holder, which is said to lead the house-holder to the Brahman, daily.[19] The whole point here is the controlling of the life-breaths and concentrating the mind on the Brahman; but, the whole process is set in the terminology and the concept of Sacrificial activity.

The Chān. Up. (III. 16) identifies the very Puruṣa, i.e. man, with the sacrifice. The first twenty-four years of his life amount to the morning Soma-pressing (*prātaḥ-savana*), which is associated with the metre Gāyatrī as in the ritual-context, this metre having twenty-four letters (three feet having eight syllables in each). The next forty-four years of a man's life amount to the mid-day pressing of Soma. This part is associated with the metre Triṣṭubh, having forty-four syllables (4 × 11). The last forty-eight years of a man's life stand for the evening pressing, which is associated with the Jagatī metre, having forty-eight syllables (4 × 12). Basing the life of a man on the number of the letters of the principle metres indicates the belief that the normal life of a sacrificer was believed to be 116 years (24 + 44 + 48)! Other details of this symbolic

sacrifice are also given by the same Up. (III. 17. 1-5). Thus, whatever one desires to eat and drink but does not enjoy (i.e. he does not get it, and thus abstains from it) stands for his initiation. Whatever one eats, drinks and enjoys stands for his *upasad-s* (which are rites that form part of the Jyotiṣṭoma sacrifice), which last for several days. As he laughs, eats and enjoys sexual union, all these amount to the *mantrā-s* chanted in the sacrifice. One's patience, gifts, simplicity (*ārjava*), non-injury and truthfulness, are the gifts at this sacrifice. Whenever they say that a certain woman has delivered, that is one's re-birth ; and death is, verilly, is his *avabhṛtha* (the concluding bath at the sacrificial session). Thus the whole span of life is nothing but a sacrificial session.

The Chān. Up. (V. 2.4-8) and the Bṛh. Up. (VI. 3) mention the lore called Mantha (*mantha-vidya*), which is regarded as the highest lore ; and, it has a clear ritual set-up. Mantha primarily means a certain kind of a drink to be taken for the gain of strength,[20] and referred to in the elder literature.[21] The *mantrā-s* given in the Bṛh. Up. (VI.3.4) show that the prepared *mantha* stands for the very life-breath of a person. The *mantra-s* "*tat savitur vareṇyam*" (RV III.62.10) and "*madhu vātā ṛtāyate*" (RV I.90.6) etc. are enjoined to be recited for making the *mantha* perfect for being eaten. The *mantha* is to be taken and eaten by a person with the belief that he would "become" all this that exists in the universe.[22] The *mantha* is identified with the very vital breath and speech in the forms of *hiṅ-kāra* and the *udgitha*. In order to give a firm basis to this philosophy couched in the Mantha-lore, the Bṛh. Up. (VI. 3.8-12) states a long tradition of the lore starting from Yājñavalkya, who is said to be the propounder. It may be recalled in this connection, that Yājñavalkya is a well-known ritualist referred to at many places in the Śatapatha Brāhmaṇa ; he is said to be a ritualist reformer.

The Chān. Up. (V.2.4ff) says that the *mantha* is to be prepared from certain herbs (which it mentions) and is to be mixed with curds and honey. The offering of clarified butter is to be made into the fire with a specific *mantra*, and the remaining of the clarified butter is to be placed into the *mantha*. Taking the *mantha* into the joined up palms, the performer has to recite a *mantra* (which means) : "You are by name Amaḥ, because, all this, verily, is near (*amā*) you (i.e. included in you) ; Let me be all this".[23] The *mantra* is addressed to the *mantha*. The idea behind this

ritual is to attain identity with the universe, the macrocosm ; and this, not by meditation but, by partaking of the holy ritual drink that is believed to have mystic strength.

Again the Chān. Up. (III.1-11) and the Bṛh. Up. (II.5, 6) mention the lore of Madhu (*Madhu-vidyā*). Like that of the *mantha*, the concept of *madhu* goes far back to the Ṛgveda, where it stands for the essence of the whole universe.[34] The Chān. Up. (III. 1-5) identifies the sun with *madhu* ; and, with this, several other things are brought in and set up in the context of the lore of *madhu*. Ultimately, the Madhu-vidyā is identified with the lore of the Brahman (Brahmavidyā) (Ib.III.11).

The Bṛh. Up. (II.5) while discussing the lore of *madhu* identifies several concepts with that of *madhu* ; and it comes to the conclusion that the self (soul) of all beings is the *madhu* (II.5.14, 15). Thus, ultimately, the lore of *madhu* is said to be the lore of the Ātman, which is said to have been given to the twin gods, Aśvins, by Dadhyaṅ Ātharvaṇa (II.5.16-19). Here the Up. connects the account with the Ṛgvedic and the Brahmanic account of Dadhyaṅ Ātharvaṇa giving the eligibility to the share of Soma to the Aśvins. The Ṛgveda calls Soma *madhu* (IX.75.2 ; 77.1) and many other places) ; and it calls Soma *brahma-sava* ("the juice of *brahma*" ; IX.67.24). The lore of *madhu* has been based by the Up. on the Ṛgvedic ritual of Soma ; and to clear the doubt, if any, the mention of Dadhyaṅ Ātharvaṇa and the Aśvina stands firm.

Then we have the lore called Paryaṅka (*paryaṅka-vidyā*), which is mentioned by the Kauṣ Br. Up. (1.5) where the life-breath, called here Amitaujas ("Limitless splendour") is said to be the cot on which Brahman (Brahmā, in personification) is said to be seated. Here also several ideas are woven round the concept.

Thus, we see that the Upaniṣadic philosophy has a strong basis of the sacrificial ritual. Rather than being a reaction against the sacrificial religion, it not only got evolved but actually subsisted on the sacrificial religion. It kept the ritual details, in many cases, as a support. In the case of the mantha-vidyā, for instance, there is the clear hint that to realize the Highest principle, which is Ātman and called *rasa* in the well-known Upaniṣadic identification, one has to drink the *rasa* accomplished at the ritual level. This detail has to be taken as an important contribution of the Upaniṣads to the practice of the drinking of the holy juice in later mystic practices. The popularity of the Upaniṣadic teaching cannot

be said to be entirely due to its negation of the ritual. On the contrary, its popularity depended upon the mixture of ritual and meditation. It kept on pulsating with the ritualistic atmosphere, which was (and continues to be, in some form or the other !) so dear to the heart of the society. Hence it was appreciated, and also accepted, as the main spring of philosophy. The Upaniṣads were never an arid river-bed. The perennial stream of ritual-concept kept it moistened, and also agreeable to all. What Hopkins has said about the Hindu religion, one can say about the Upaniṣadic philosophy : "It never forgets anything, but absorbs everything" of the earlier tradition, including the RITUAL TRADITION.

Notes :

1. Kaṭha Up. I. 1.15, 16 and 19.
2. Ibid, I. 1.23, 25.
3. RV VI 27.8b ; VIII. 68.17b ; I. 126.3b.
4. Kena Up. IV. 2 तस्माद्वा एते देवा अतितरामिवान्यान् देवान् यदग्निर्वायुरिन्द्रस्ते ह्येनन्नेदिष्ठं पस्पर्शुस्ते ह्येनत् प्रथमो विदांचकार ब्रह्मेति ।
   also Ib. IV. 3 तस्माद्वा इन्द्रोऽतितरामिवान्यान् देवान् स ह्येनन्नेदिष्ठं पस्पर्श स ह्येनत् प्रथमो विदांचकार ब्रह्मेति ।
5. Nir. VII. 5 तिस्र एव देवताः इति नैरुक्ता । अग्निः पृथिवीस्थानः वायुर्वेन्द्रो वा ऽन्तरिक्षस्थानः सूर्यो द्युस्थानः ।
6. Ib. I. 16 एतद्वै यज्ञस्य समृद्धं यद्रूपसमृद्धं यत्कर्म क्रियमाणमृग् यजुर्वा ऽभिवदतीति च ब्राह्मणम् ।
7. Ib. VII. 12 साम संमितमृचा । अस्यतेर्वा । ऋचा समं मेन इति नैदानाः ।
8. Chān. Up. II. 1-7.
9. Ib. II. 8-10.
10. For other *sāman*-s such as Gāyatra, Rathantara etc., Ib. II. 21 ; for Vāsava Sāman, Ib. II. 24.3, 4 ; Raudra Sāman, Ib. II. 24 7-10 ; Ādityadaivatya and Vaiśvadaivatya *Sāman*-s. Ib. II. 24.11-15.
11. Ib. II. 24.6-16.
12. Ib. III. 12. 5, 6.
13. Ib. I. 13. 1-4.
14. Kaṭha Up. I. 2.24

    यस्य ब्रह्म च क्षत्रं चोभे भवत ओदनः ।
    मृत्युर्यस्योपसेचनं क इत्था वेद यत्र सः ॥

15. Śve. Up. I. 14

    स्वदेहमरणिं कृत्वा प्रणवं चोत्तरारणिम् ।
    ध्याननिर्मथनाभ्यासाद्देवं पश्येन्निगूढवत् ॥

See also for a similar idea, Kaivalya Up. I. 11

आत्मानमरणिं कृत्वा प्रणवं चोत्तरारणिम् ।
ज्ञाननिर्मथनाभ्यासात् पापं दहति पण्डितः ॥

16. Chān. Up. V. 11
For the exposition of the Vaiśvānara fire, Ib. V. 18.2, तस्य ह वा एतस्यात्मनो वैश्वानरस्य मूर्धैव सुतेजाश्चक्षुर्विश्वरूपः प्राणः पृथग्वर्त्मात्मा संदेहो बहुशो वस्तिरेव रयिः पृथिव्येव पादावुर एव वेदिर्लोमानि बर्हिर्हृदयं गार्हपत्यो मनोऽन्वाहार्यपचन आस्यमाहवनीयः ।
Compare the Brāhmaṇa-concept of the fire-altar being a woman, Śat. Br. I. 3.3.8.
17. Ib. I. 1.1 ff for the importance of the Udgītha.
see Ib. I. 1.5

वागेवर्क्प्राणः सामोमित्येतदक्षरमुद्गीथः ।
तद्वा एतन्मिथुनं यद्वाक्च प्राणश्चर्क्च साम च ॥

18. For detailed information on this point, see Sadashiv A. Dange, *Sexual Symbolism from the Vedic Ritual*, Delhi, 1979, PP. 51ff.
19. Praśna Up. IV. 3-4 प्राणाग्नय एवैतस्मिन् पुरे जाग्रति । गार्हपत्यो ह वा एषोऽपानो व्यानोऽन्वाहार्यपचनो यद् गार्हपत्यात् प्रणीयते प्रणयनादाहवनीयः प्राणः । यदुच्छ्वासनिःश्वासावेतावाहुती समं नयतीति स समानः । मनो ह वाव यजमानः, इष्टफलमेवोदानः । स एनं यजमानमहरहर्ब्रह्म गमयति ।
20. RV X. 86.15, where the *mantha* is said to have been prepared for Indra to rejuvenate him. See also AV II. 29.6 ; V. 29.7 ; Taitt. Sam. I. 8 5 etc.
21. Śat. Br. IV. 2.21 ; Suśruta Sam. I. 233.12, where *mantha* is said to signify the mixture of several choicest things to be pounded with barley and milk ; see Śāṅk Ār. 12.8 for several kinds of *mantha*-s.
22. Bṛh. Up. VI. 3.6 The maitra is अहमेवेदं सर्वं भूयासम्……
23. Chān. Up. V. 2.6 अथ प्रतिसृप्याञ्जलौ मन्थमाधाय जपत्यमो नामास्यमा हि ते सर्वमिदं स हि ज्येष्ठः श्रेष्ठ……अहमेवेदं सर्वमसानीति ।
24. RV VII. 101.1 where Parjanya is said to be *madhu-dogh* or *madhu-doh*, "one who milks honey" RV I. 90. 6ff. *madhu vātā ṛtāyate* etc.

Abbreviations :

Atharvaveda	AV
Bṛhadāraṇyaka Upaniṣad	Bṛh. Up.
Chāndogya Upaniṣad	Chān. Up.
Kauṣitakibrāhmaṇa Upaniṣad	Kaus. Br. Up.
Nirukta	Nir.
Ṛgveda	RV
Śāṅkhāyana Āraṇyaka	Śāṅk. Ār.
Śatapatha Brāhmaṇa	Śat. B.
Suśruta Samhitā	Suśruta Sam.
Śveatāśvatara Upaniṣad	Śve. Up.
Taittirīya Samhitā	Taitt. Sam.

A LIGHT OF TANTRICISM ON THE DEVI SUKTA

NITISH BHATTACHARYA

Poetry generally reflects the innerself. All thoughts and conscience even the subtle vibrations take its form in the guise of words and rhythm, rhythm and words. In poetry all the emotional experiences are arranged round the instincts, round the 'I'. Like Cardwell we may say 'Poetry speaks timelessly for one common 'I' round which all experience is Oriented......Poetry is a bundle of instinctive perspectives of reality taken from one spot'. There are some hymnic poems in the earliest compilation of poems which are so called ādhyātmika hymns according to Yaska's division of Rgvedic poetry. From the modern view point of literary criticism also, these ādhyātmika hymns or the poems where the feeling of timelessly one common 'I' is reflected, are superb poetic creations no doubt.

The poem 'Devi Sūkta is complied in the 10th mandala which is, according to the modern scholars, of later composition and compilation. The profundity of thought in such a lucid way of representation is indeed rare in the Vedic hymns. Particularly in earlier compositions we do not trace out such a hymn, a superb combination of poetic beauty and philosophy. It may be a cause behind its proverbial popularity. It is inevitable to remind Tagore's poem 'Āmi' to the reader of this hymnic poem. The same perspective of feeling is painted by words in 'Āmi'. (cf. āmāri, cetanār range pānnā holo sabuj/cuni uthlo rāngā hoye/āmi cokh mellum ākāśa/jvale uṭhlo ālo/puve paścime). Here Tagore also presents the feeling of his inner 'I', the soul of Upanisadic poet-philosophers.

However, the seer or the poet of the Devī Sūkta is Vāk. The seer or the poet is called *ṛṣi* according to the Vedic tradition. The word is explained as '*ṛṣir darśanāt*'. Yāska, the Niruktakāra, explains the terms thus '*sākṣāt kṛtadharmāṇaḥ* ṛṣayaḥ *iti āhuḥ*'. In the Śatapatha Brāhmaṇa VI. 1.1. the same word is explained thus :— '*ke te ṛṣayaḥ iti prānaḥ vā ṛṣayaḥ yat purasmāt sarvasmāt idam icchantaḥ śramena tapasā ariṣan tasmāt ṛṣayaḥ*'. In accordance with the Indian tradition Radhakrishnan's definition is so far the best :— 'Rhythms of the infinite heard by the soul'. Whatever it may be the definition and meaning of the word *ṛṣi*, here in the Devī Sūkta,

the name of the *ṛṣi* is conspicuous. Sāyaṇa identifies her thus '*Ambhriṇasya maharṣer duhitā vāg nāmnī Brahmaviduṣī*' etc.. Some scholars opine that the most original idea about speech comes from thunder in the mid region. Beyond the mid region speech is subtle. According to the Indian tradition the thunder is the prototype of of speech forms. The exact expression used against speech is mādhyamikā vāk.

In every hymn the mention of the name of deity, seer and application of the verses in the rituals (i.e. viniyoga) is essential. It seems that at the time of compilation of the scattered hymnic poems it was indeed troublesome for the compiler to maintain uniformity and justifiability of all these topics. There are so many hymns in the Ṛgveda Saṃhitā where deity should not easily be identified. Particularly in those hymns the identification of the deity is conjectural. Unhesitatingly we may assume that the compiler to solve the problem put some mantras connected to the major gods. Like Kāmāyanī Śraddhā this vāk is also not to be identified exactly whether she, a historical personality or an allegory.* The Sarvānukramaṇikākāra noted *Vāk* as the daughter of Ambhṛṇa, who was completely unknown to him. In the Aitareya Brāhmaṇa a legend about *Vāk* is frequently stated that soma being bought back from the Gandharvas at the price of vāk transformed into a woman.

If the *Vāk*, is here used as an allegory, then we must take this hymn unhesitatingly as the beginning of Śabdabrahmavāda in the Vedic panorama. Inevitably a question may be raised in this connection, what indeed the origin of this Śabdabrahmavāda is. To answer this question we are to look into Tantric doctrine, the origin of which was at first in caves and dense forests of India. The term gūha is used to denote Tantra (cf. atharvaśīrṣaḥ sāmāsyo ṛk-sahasramitekṣaṇaḥ/yajus pāda bhuja gūhaḥ prakāśo jangamastathā). Some scholars reasonably identify gūha as Tantra.

It is true that no direct reference to Tantra is seen in the great classical dictionary 'Amarakoṣa', it is a fact that Mahābhārata ignores Tantric reference, but these are not exactly the cause of its late origin. Virananda Giri in his 'Constructive Philosophy of India' (Part-II) has tried his best to attain the date of Tantra thus :—"The Āgama Śāstra may be considered under three periods

* Prof R. K. Potdar has elaborately discussed the problem related to Rgvedic hymns and sacrifice in his valuable book titled Sacrifice in the Rgveda,

viz., the most ancient stretching backword to prehistoric age when two parallel kinds of cult viz., Vedic and Tantric cults were prevalent and the date of which may be stated in between 4000 and 2000 B.C., the second period may be called medieval period of creative synthesis, during which the process reciprocal taking from and adding to between the two currents of 'Bharata Dharma' viz. the Vedic Cult and the Trantric cult took place. This was the most fruitful period and may be stated in between 1200 and 200 B.C. Most of the important standard works in the Āgamas and Nigamas and rich commentaries by subsequent writers are the works of this period. The third period, the present age may be characterised as commencing from 1200 B.C. pointing towards the dawn of a great synthesis which may be called the future destiny of man and religion of humanity. The 'Sāndhya-bhāṣā' or mysterious language of Tantra proves it's prehistoric origin. There are so many iconographic evidences handed down to the scholars which also undoubtedly proved its prehistoric origin. So far, originally Tantra was not a common culture of people in general, but it beame a culture and religion of a few people living in deep forests. When gradually it came nearer to human society, it was also then accepted as 'Śruti'. Kulluka Bhatta, the commentator of Manu asserts that revelation or Śruti is two-fold, Vaidik and Tantrik basing on Harita who mentions two kinds of Śruti 'Dvividhā Kīrtitā Śruti Vaidiki Tāntrikī caiva'.

In fact, even Tantricism was supressed firstly, afterwards it has tried to supersede the Vedas over a large part of India, where religious practice and rituals are guided by the teachings of the Dharmaśāstras, and Purāṇas till the modern period. In many rituals prescribed by the Bhrāhmaṇa texts we find Tantric treatises without direct reference to the Tantras. The employment of mystic diagram (Yantra), sacred circles (cakra) spells, charms and amulets, symbolical movements and crossing of the fingers (Mudras) more or less seem to be in the brāhmanical rituals, the influences of Tāntricism. We may say without any hesitation, like the Atharvaveda which remained Vrātya, Tāntricism also remained Vrātya for a long time in the Aryan Society and Culture.

However, the Vedic rituals were taking their shape in connection with the Tantric rituals. T. V. Kapali Sastry in his 'Further lights' has marked the point thus : 'The Central feature of the Vedic ritual, viz. the yajna is taken up in the Ritual of the Tantra

with suitable changes......The gods of the Veda continue to adorn the Tāntrik pantheon ; their functions continue but vary in form ; the names undergo a change. The same gods are worshipped under different names and, what is remarkable, many times the very same Mantras and gods in the Ṛgveda figure in the Tantra in all their grandeures". Our opinion is just opposite to what Sastryjee stated in his book. It is to be well assumed that terms like 'om', 'Svāhā', 'Vaṣat', etc. come directly from Sāndhya Bhāṣa. 'Astu Śrauṣat' is also a peculiar usage happens once only in the Ṛgveda (1.39.1) which is reasonably to be supposed as an influence of Tantricism.

In the rituals of the Brāhmaṇa we find so many symbols, most of which are symbols of sex. Symbolism and mythology, we know, are the language of the mystic poets and most of vedic poems from that view point are mystical. Mystic is one who seeks by contemplation and self surrender to obtain union with or absorption into the deity. The world is commonly used to indicate any kind of occultism or spiritualism or any specially curious or fantastic views about the God and the universe. From this view point the seer of the Devī Sūkta is also mystic. The philosophy and literature of Tantra are mystical in the truest sense of the terms.

However, in the Indus civilization we get many seals 'certain large, smooth, cohesive stones unearthed at Mohenjodaro and Harappa which were undoubtedly the lingas of those days. The association with worship of Śiva however, seems probable'. (Macay, 'in his Indus Valley civilization'). There is no doubt that the belief in Śiva in the form of liṅga and paśupati as his adjective is prehistoric in terms of chronology. In the Ṛgveda Saṃhitā we get Rudra, the prototype of Śiva of later times. He is indeed a minor Ṛgvedic deity, as shown there, he is mighty, a giver of gifts, an archer and a formidable God. The name of Rudra and his various forms are mentioned not more than hundred times in the Ṛgveda. Several times the term is used against major gods like Agni, Aśvin and Mitrāvaruṇa to qualify them. As a deity he is also invoked in several verses. After all it is to be marked that Rudra with all its forms was not a popular God of Ṛgvedic India particularly in the earlier stage of composition. But gradually he became popular. His philosophical appearance in the RV. is once and that is in the Devī Sūkta. In the Taittirīya Saṃhitā (1.8.6.1) we find 'Eko hi Rudro na dvitiyāya tasthe' what clearly signifies the heartfelt acceptance of Rudra. It seems reasonably that pre-historic 'Śiva' or

'Liṅga' being neglected for a long time Rudra was gradually coming nearer to the Vedic panorama. In the Atharvaveda he is not only invoked as Iśāna, Ugradeva, Paśupati, Bhava, Mahādeva and Śarva but has been given prominent place than in the other vedas. We may cite Ekendranath Ghosa's lines in our favour 'while Rudra alone is found to be invoked in the Ṛgveda, a number of other deities are closely associated in the other Vedas. Their number has increased. Gradually from the Yajurveda to the Atharva-veda where they hold a place equally prominent to that of Rudra'. (Studies on Ṛgvedic Deities). We may safely assign then, the Rudra may be unapproved in the list of major Vedic gods in the earlier stage of Vedic literature, afterwords priority was given particularly in philosophical thoughts and religion. In Tantras Śiva and Śakti as depicted by Gopinath Kaviraj 'are conceived as constituting the two aspects of one and the same Divine principle inalienably associated and essentially identical. Śiva is the agent, Śakti is the instrument, the one is the transcendent, the other immanent'. Let us see the Devī Sūkta where the first mantra begins with Rudra (cf. aham rudrebhiḥ vasubhiścarāmyaham etc.). Neither Indra, Agni nor any other major got but Rudra is taken first by the poet to expose her greatness. If there was no acquaintance with the Tantric Śiva it was not possible so far, for the poet to imagine in this way. Imagination may go some steps forward to the reality but the fundamental step should be reality and this process of imagination is true in the case of surrealism also.

In connection with the Śakti Tantra takes Mahāmāyā thus. 'Even the world as appearance is she and none other, and it is only by a dispensable convention, a certain form of definition and notation only, that one can maintain a dialectical hiatus between the world as appearance and reality. Niṣkala or pure consciousness is the changeless background and the changing world is its own show by itself'. The feeling of Vāk as represented in the Devī Sūkta is more or less the same. Here Vāk feels herself as the supreme power of the universe.

ahaṃ rāṣṣrī saṃgamanī vasūnāṃ
cikītuṣi prathamā yajñīyānām
tām mā devāḥ vyadadhuḥ purūtrā
bhūristhātrāṃ bhuryāveśayantīm.

The Mahāmāyā as described in the Āgamas is exactly the same

what Vāk feels. Literally the term Mahāmāyā means the great measurer. Woodroff describes 'Her' superbly, "It includes therefore Māyā and is sometimes regarded as this cosmically considered. In some places too the term is taken to mean the veiler even the creator, sustainer and destroyer of the world. But fundamentally she is according to the Śāstra binding and liberating aspect, emphasis being, often, laid on the latter aspect. As the Supreme Veiler She is commonly referred to as Mahā Moha, and as the Supreme Revelalator she is called Mahāvidyā".

The part played by Nāda in the Tantras is very much assimilated to the philosophical concept of Vāk in the Ṛgveda. From the view point of natural personification E. N. Ghosh observes, 'Vāgdevi seems to be the goddess who was held responsible for the sounds in the storm apart from the thunder'. Nighantu (V. 5.) enumerated Vāk among the Gods of the atmosphere, Yāska in his Nirukta used 'Mādhyamikā vāk' the voice of the middle region (Nir 11-27). We find a verse in the Ṛgveda (1. 164. 39) which may help us to understand the concept of vāk. (cf. 'rico akṣare parame vyoman yasmindevā adhi viśve niṣeduḥ'). Here parama Vyoma' and akṣara are identified where all ṛks and gods are stationed. According to Tantras Śakti has its two fold forms :—Jñāna and Kriya. Jñāna (knowledge) is divided into two i.e. para and apara, and this apara is called Vāk. It is to be noted in this connection that the coexistance of vāk and 'akṣara' is firmly established in the Tantras. Letters beginning from 'a' to 'kṣa' are said kulakundalinī. It is stated in various Tantras that the alphabetic mantras created three major gods. Devī or the Supreme power according to the Tantras is of alphabetic body (cf. 'Śabdabrahma param brahma māmobhe Śāśvatī tanu'). Only for that reason so far, the bīja mantras of Tantra are full of mystery. The meaning or the significance of Tantric language is still a mystery to all of us.

However, the Rigvedic concept of Vāk particularly in this poem is basically influenced by the Philosophy of Tantras. In 1.164.4.1 of the Ṛgveda we find the following verse :—

Gaurir mīmāya solilāni takṣhty
ekapādī dvipādī sa catuṣpādī
Aṣhtapādī navapādī babhuvishī
Sahasrākṣara parame vyoman.

According to the Indian commentators Gauri is the symbol of

vāk. Atmānanda explains the term thus, 'Gauram śuddhaṃ brahma tatparā śrutiḥ Gauri : Here absolute brahman is identified with the vāk. There should have no doubt that the philosophical vāk comes after internal attachment with the Tāntric concept. The Aryan intellect was indebted indeed to the Tāntricism without which it is impossible for a vedic woman to compose such a fine poetry of feeling. A poet can love his native village and can imagine that every particle of dust of his village is 'he'. Thus a poet can love this universe and he may say, 'I am everything of this universe' as it happens in the case of Tagore. It may truthfully be said that even in mystic imagination a stage of reality is needed and that needful is done by the Tantricism here, in the case of 'Devisukta'.

स्वामिदयानन्दसरस्वतीमतेन ऋग्वेदीये १.१६२-१६३ इति सूक्तद्वयेऽश्वमेधस्य परिकल्पः

डा. सुधीर कुमार गुप्तः

ऋग्वेदस्य १.१६२-१६३ इति सूक्तद्वयं सायणाचार्येण, ततः पूर्वं वेङ्कटमाधवेनाप्यश्वमेधीयक्रियाप्रसङ्गे व्याख्यातम्। तत्राश्वमेधस्य मध्यकालीनाः क्रिया भावाश्चोद्भाविताः सन्ति। दयानन्दो लिखति यत्स कर्मकाण्डीयं व्याख्यानं परिहरति यतस्तद्व्याख्यानं तु ब्राह्मण-ग्रन्थ-श्रौतसूत्र-जैमिनीयमीमांसासूत्रेषु वर्तते। तद्व्याख्यानमेव ग्राह्यं परं तत्रायं विवेकोऽनिवार्यो यत्कर्मकाण्डं मन्त्रार्थानुसारि बुद्धिगम्यं सृष्टिप्रक्रियानुगतं स्यात्। मन्त्रार्थश्च दयानन्देन स्वीकृततया वेदार्थस्य यौगिकपद्धत्या भवेत्। दयानन्देन स्वमतानुसारं श्रौतयागेषु स्वीकृतानां क्रियाणां विवरणं तद्गतमन्त्राणां व्याख्यानादिकं च स्वग्रन्थादिषु कुत्रापि प्रदत्तं न ज्ञायते। केवलं सत्यार्थप्रकाशे[1] एतल्लिखितं यद् 'राष्ट्रं वा अश्वमेधः' इति ब्राह्मणानां लेखस्यानवबोधाद् अश्वमेधस्याश्ववधप्रमुखाः क्रियाः प्रावर्तन्त। एवं सति दयानन्देन ऋग्वेदस्योक्तसूक्तद्वयस्य, तत्रस्थचर्चा यजुर्वेदस्य पञ्चविंशत्येकोनत्रिंशदित्यध्यायद्वये कृतं व्याख्यानमाश्रित्यैवात्राश्वमेधपरिकल्पः प्रस्तूयते।

२. अत्रैतदवधेयं यद् दयानन्दभाष्ये संस्कृतमाध्यमेन मन्त्रस्थो विषयो, मन्त्रस्थपदानां मूलपाठक्रमेणैवार्थोऽन्वयो भावार्थश्च प्रत्ताः सन्ति। अस्य सर्वस्य हिन्दीरूपान्तरोऽपि प्रदत्तो, यत्र पदार्थेऽन्वयमनुसृत्य पदानामर्थः कृतोऽस्ति। अनेकत्र पदार्थः सुस्पष्टः सुसंगतश्च न प्रतिभाति। तत्र भावार्थस्य साहाय्येन केषुचित् स्थलेषु परिकल्पः स्पष्टीकृतः। कुत्रचिद् भावस्य वैशद्याय पदानामर्थान्तरोऽपि गृहीतः, स पादटिप्पणीषु प्रदर्शितः। कुत्रचिद् भावार्थगताः केचन भावा मन्त्रार्थेन सम्यग् न संगच्छन्ते। एतादृशा भावा अप्यत्र परिकल्पे यथास्थानं सन्निविष्टाः सन्ति। दयानन्देन मन्त्राणां ये ये विषया मन्त्रपाठात्पूर्वं निर्दिष्टाः सन्ति, ते सर्वत्र मन्त्रेषु तथैव नोपलभ्यन्ते। अतस्ते-

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१. सत्यार्थप्रकाशः, कलकत्ता, से. १९८१, पृ० १९७

ऽत्रोपेक्षिताः सन्ति। मन्त्राणां व्याख्याने देवतानामेवोपयोगित्वं स्वीकृतमस्ति दयानन्दभाष्ये। तत्रर्षिच्छन्दसां कोऽप्युपयोगो न प्रतिपादितः। अतो देवतामनुसृत्य मन्त्रार्था दयानन्दभाष्येण यथा—यथा प्रस्तुताः सन्ति, तथा—तथाऽस्मिन् परिकल्पे विषयानुसारं साररूपेणोपन्यस्यन्ते।

३. दयानन्दस्य मतेन प्रथम ऋ. १.१६२ इति सूक्तेऽश्वरूपस्याग्नेर्विद्यायाः प्रतिपादनं, द्वितीय ऋ. १.१६३ इति सूक्ते च विदुषो विद्युतश्च गुणानां वर्णनमस्ति। एतयो ऋचां यजुर्वेदीयव्याख्याने विविधा भावा गृहीताः सन्ति। उभयत्र मुख्यरूपेणैवं सति मानवो लौकिकसुखैश्वर्यादिकं लभते लभेत वेति निष्कर्षः प्रदत्तो वर्तते। लौकिकसुखैश्वर्यादिकमनुभवन् परोपकारपरायण आत्मज्ञानी परमात्मोन्मुखो जनो मोक्षं लभते।

अश्वमेधफलम्

४. यः खलु आश्वमेधिकं विज्ञानं सम्यगवबोधति, स न म्रियते न कमपि हिनस्ति।[1] ये जना यावज्जीवनं शरीरादिकं सर्वा उत्तमाः सामग्रीश्च यज्ञाय कल्पयन्ति, निष्पापाः कृतकृत्याश्च सन्तस्ते परमात्मानं प्राप्यास्मिन् लोके परत्र च सुखमाप्नुवन्ति।[2]

अग्निः

५. यज्ञकर्मण्यग्नेः प्रमुखं स्थानं विद्यते। हव्यपदार्थैर्युक्तो व्याप्तिशीलः सोऽग्निः सर्वान् वनताम्।[3] सूर्य इममग्निं तीव्रगतिं विदधाति, विद्युच्च शिल्पकर्मसु युनक्ति।[4] अयमग्निरतितेजस्वी, विद्युद्रूपे मनोवद् वेगवद्भिः प्रापकैर्धातुभिर्युक्तः सूर्यरूपे च विलक्षणो विख्यातश्चास्ति। विद्वांसस्त्रयस्त्रिंशद्भूम्यादिदेवास्तस्याग्नेऽ भक्षणीयान् हवनीयांश्च पदार्थान् प्राप्नुवन्ति।[5] भावार्थोऽयं यदग्नेस्त्रीणि रूपाणि सन्ति—१. अतिसूक्ष्मं कारणरूपम् २. सूक्ष्मं मूर्तद्रव्येषु व्यापि रूपम् ३. स्थूलं सूर्यादिकञ्च रूपम्। एतेषां रूपाणां गुणकर्मस्वभावान् विज्ञायैतेषां प्रयोगो विधातव्यः।[6] मानवेन ग्राह्यो विद्युद्रूपोऽग्निर्यज्ञं च संगं च साध्नोति। क्रियाभिः सिद्धो व्यापक उद्यमी चायमश्व इवास्ति। धूमं निःसारयन् स बहुशब्दं न कुर्यात्, पाकस्थाल्या वाष्पेण पच्यमानं पदार्थं बहिर्न

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१. य. २५।४४ २. य. २२।३३ ३. ऋ. १।१६२।२२ ४. ऋ. १।१६३।२
५. ऋ. १।१६३।६ ६. तत्रैव भावार्थः

निर्गमयेत्। भावार्थोऽयं यदाग्निनाश्वैश्च यानानि चाल्यन्ते, अग्नौ हवनादिकर्मभिश्च रोगा न पीडयन्ति।[७] अग्निर्नियमनशीलोऽन्तरिक्षे सूर्यरूपः, सर्वत्रोपलब्धो गूढया शक्त्या प्रक्रियया वोत्तमान् व्यवहारान् सम्पादयति। चन्द्रमस्योषधिष्वप्ययमस्ति, परं तत्रायं स्वकीयेन दाहकेनोष्णेन वा रूपेण गुणेन वा न भूत्वा शीतलरूपेण विद्यते। पृथिव्यामन्तरिक्षे सूर्ये च तस्य त्रीणि बन्धनानि रूपाणि वा सन्ति।[८] आच्छादनादिभिर्दानैश्च युक्तो, यज्ञादिकस्य प्राप्तानां पदार्थानां च विभाजको विद्युद्रूपोऽग्निः कलागृहेषु प्रयोगेण विद्वद्भिः प्रयुक्तान् प्रकाशमयमनोहरपदार्थान् प्रदाय मानवान् श्रीमन्तो विदधाति। अतोऽस्य विद्युद्रूपे प्रयोगाय वृद्ध्यै च सुखप्रापकं ज्ञानं सर्वैः प्राप्तव्यम्।[९] अत्र विद्युद्ग्राहका उष्णशीतौ धातुतारौ विद्युद्रूपस्याग्नेराच्छादने भवतः। कलायन्त्रेषु त्वग्निं प्रयोज्य विमानादियानानि त्वरितगत्या चाल्यन्ते।[१०]

६. अग्नेः प्रयोगेण गमनशीलानि विमानादियानानि मानवानां च शरीराणि च चेतांसि च यात्रोन्मुखानि भूत्वा वनेषु पर्वतेषु च विचरन्ति। विद्युदग्न्योः प्रयोगेण निर्मितानि संचालितानि च यानानि सर्वत्र गतिं कुर्वन्तीतिभावार्थः।[११] देदीप्यमानः कारणरूपेणाजन्मा, वेगवान् गतिजनकश्चाग्निर्विद्वद्भिर्मनोयोगेन कलागृहेषु यथोचितं प्रयुज्यमानः सन्निष्टसाधको भवति। शब्दविद्याविदो [ध्वनिविज्ञानवेत्तारो वा] अस्य ज्ञानप्रयोगौ प्रशंसन्ति कामयन्ते च। भावार्थोऽयं यद् विविधशिल्पविद्याभिस्ताडनादिभिरेवाग्निः पदार्थकार्याणि साध्नोति।[१२]

७. विद्युत् खल्वनेकव्यवहारान् पदार्थांश्च साध्नोति, शिल्पकर्मसु चाग्निमपि युनक्ति—समर्थं विदधाति।[१३] प्रकाशमानायाः पृथिव्यादिषु व्याप्ताया वेगवत्याः शीघ्रगामिन्या विद्युतश्चतुस्त्रिंशत् तिरश्चो गतीरुद्भाव्य मर्मस्थलेष्वनुकूलं शब्दमुत्पाद्य केनापि भ्रंशेन विनोत्तमकर्मसु योजयेरन्। भावार्थोऽयं यद् विद्युत उत्पत्तेः कारणं पृथिव्यादौ व्याप्तमस्ति। तद्विज्ञाय सावधानतया भ्रंशं विनैव विद्युतः प्रयोगः कार्यसाधको भवति। विद्यया क्रियया च सिद्धं विद्यु-

७. ऋ. १।१६२।१५ ८. ऋ. १।१६३।३ ९. ऋ. १।१६२।१६
१०. ऋ. १।१६२।१७ भावार्थः ११. ऋ. १।१६३।११ १२. ऋ. १।१६३।१२
१३. ऋ. १।१६३।२। अत्राग्नेः प्रयोक्ता मानवोऽभीष्टः प्रतिभाति। यद्येवं तर्हि इन्द्रस्यार्थोऽपि शिल्पिप्रभृतय इत्यभीष्टो भविष्यति।

द्रूपमग्निं वसन्तादय ऋतवो विभिन्नेषु योजयन्ति । तस्याग्नेश्च द्वौ नियन्तारौ— [उष्णशीतरूपौ] भवतः । भावार्थोऽयं यत्सर्वेषां पदार्थानां विच्छेदकस्य ऋत्वनुसारं प्राप्तेषु पदार्थेषु व्याप्तस्याग्नेर्द्वौ कालसृष्टिक्रमौ नियन्तारौ भवतः । अस्याग्नेः प्रशंसितगुणान् विज्ञाय स्थूलकाष्ठादिपदार्थानग्नौ प्रक्षिप्य च जनैः शिल्पिभिर्भवितव्यम् ।[१४] विद्युद्वायुना पृथिव्या जलेभ्य आकाशाच्चोत्पाद्यते । इयं सर्वोपरि सर्वश्रेष्ठो वर्तते । सूर्यरूपेण चेयं वायुं सूक्ष्मं करोति । भावार्थोऽयं यद् विद्यया पदार्थरचनां सृष्टिविद्यां च जानीयुः ।[१५]

८. सूर्यः खल्वन्तरिक्षात् पूर्णात् कारणाद् ब्रह्मणश्चाविर्भवति । उद्यन्नेव स शब्दं करोति, श्येनस्य पक्षाविव, हरिणस्य बाधकौ बाहू इव महतः कार्यस्य साधकस्याग्नेरूत्पादकोऽस्ति ।[१६] अयं सूर्य एवाग्निं तीव्रगतिं विदधाति ।[१७]

वायुः

९. वायुः पृथिव्या धारकस्य सूर्यस्य किरणानां गतिं गृह्णाति । अनेन पृथिव्यादिभ्य उत्पादिता विद्युत् सूर्यरूपेण वायुं सूक्ष्मं करोति ।[१८] वायुर्नियन्ता पृथिव्या धारकश्चास्ति ।[१९] वाय्वग्नि जलादयः स्वस्वस्थाने प्रसिद्धाः [स्व-स्वपरिधौ कार्यसाधका इति भावः], कम्पनशीलाः कलायन्त्रस्य संचालकरूपे प्रकाशमाना दिव्यगुणकर्मस्वभाववन्तो निरन्तरं शीघ्रं च गतिं कुर्वाणा अन्तरिक्षस्थमार्गेषु च व्याप्ताः सन्ति । हिन्दीभावार्थोऽयं यद् बहुकोष्ठयुक्तानि कलायन्त्राणि 'सिलिंक'—पदेनाभिधीयन्ते । तत्र विद्युतमुत्पाद्य प्रयोज्य च जना लक्ष्मीपतयः स्युः ।[२०]

सर्वेषां त्रीणि स्वरूपाणि

१०. जलवाय्वग्निपृथिव्यन्तरिक्षाणां सर्वेषामुत्पन्नानां च प्राणिनां पदार्थानां च त्रीणि त्रीणि कारणसूक्ष्मस्थूलस्वरूपाणि तथैव भवन्ति यथाग्नेः ।[२१]

होमः

११. सुगन्धिपदार्थानां होमेन सर्वेषां हितं भवति ।[२२] ये हवनं कुर्वन्ति

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१४. ऋ. १।१६२।१६ १५. य. २६।१३

१६. ऋ १।१६३।१। अस्योपमाद्वयस्य संगतिर्विचारणीया प्रतिभाति] १७. ऋ. १।१६३।२

१८. य. २६।१३ १९. ऋ. १।१६३।२ २०. ऋ. १।१६३।१०

२१. ऋ. १।१६३।४ भावार्थः २२. य. २५।१३ भावार्थः । [ऋ. १।१६२।१०]

ते रोगैः कष्टैश्च न पीड्यन्ते ।[२३] बुद्धिमन्तो जनाः स्वकीयेन सम्पादितेनोत्तमेन यज्ञेन वर्षाया माध्यमेन नदीषु जलमापूरयन्ति ।[२४] यज्ञकर्तुर्हस्तयोर्नखेषु च लग्नं हविरादिकं विद्वांसोऽपि लभेरन् ।[२५] होतुश्च यज्ञदाने कुर्वाणस्य च मेघस्य ग्रहीतुश्च प्रशंसकस्य चाध्वर्योश्च यज्ञकर्मणा यथा नदीषु जलमापूर्यते एवमेव सर्वे मनुष्या यज्ञकर्म सम्पादयेयुः ।[२६]

अश्वः

१२. प्रकाशमन्तो गतिशीला वेगवन्तोऽश्वा हिंसकेषु युद्धेष्वपि विजयिनो भवन्ति । अतो बुद्धिमन्तो जना एतादृशानामश्वानामनुकूलमाचरन्ति, तेषां सुशिक्षां च विदधति ।[२७] संग्रामादिषु वेगवन्तो दिव्यगुणयुक्ता विद्वद्भिः सुशिक्षिताः सर्वैः प्रशंसिता अश्वा ग्राह्या भवन्ति ।[२८] अश्वस्य शरीरे विद्यमानं मलं, मक्षिकादीनां दंशान् । अन्यानि च कष्टान्यपोह्य तत्र दिव्यगुणा आधातव्याः ।[२९] अश्वादीनग्न्यादिभ्यो रक्षेयुः । कोऽपि तेषां मांसं न खादेत् ।[३०] अश्वादीन् ऋत्वनुकूलसेवादिना पोषयेत्, तेषां मांसस्य पाचकांश्च धिक्कुर्यात् ।[३१] शिक्षकोऽश्वानां विभिन्ना गतीर्बहिर्गमनम्, उपवेशनं, चालनम्, आवर्तनं, बन्धनम्, आच्छदनं, घासादेर्भक्षणं, जलादेः पानं च सम्यग् विदधीत ।[३२] अश्वानां बन्धनाय स्तम्भतक्षणं भक्षणाय चोत्तमपाककर्म कुर्यात् ।[३३] यथा स्रुचा यज्ञेषु पदार्था हूयन्ते तथैव कशादिभिरश्वानां सुशिक्षा सम्पाद्यते ।[३४] अश्वादीन् सुष्ठु साधयित्वा तेषां बलस्य सम्यग् उपयोगः कर्तव्यः ।[३५] अश्वादीनां पशूनां साधयितारो ज्ञातव्याः—प्रशंसितव्या भवन्ति ।[३६] अश्वानां स्नानादिशुद्धिक्रियाभिः शफेष्वयसो निर्मितानां नालानां योजनेनोपद्रवेभ्यो रक्षकानां रशनादीनां प्रयोगेण च रक्षां शिक्षां च विधाय

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२३. ऋ. १।१६२।१५ २४. ऋ. १।१६२।५ २५. य. २५।३२।

२६. य. २५।२८। अत्र विविधानामृत्विजां नाम्नां व्याख्यानमप्यस्ति । । [ऋ १।१७२।६]

२७. य. २६।२३। [ऋ. १।१६३।१२] २८. ऋ. १।१६२।१

२९. ऋ १।१६२।६। अत्र पदार्थं सुसंगतो नास्ति । भावार्थमनुसृत्यायं सारोऽत्र प्रस्तः । अत्र 'तं देवेष्वप्यस्ति' इत्यस्य 'भवद्भिर्दिव्यगुणेषु परिवर्तनीयाः', शमितुर्हस्तयोर्नखेष्वस्ति' इत्यस्य अश्वं वशीकृत्य शिक्षकस्य हस्तयोः [हन्तो हन्तेः । नि. २।७] चेष्टासु विद्यमाना पीडा [न नास्ति खं सुखं यत्र] इत्यर्थौ भविष्यतः । ३० । य. २५।३७;३२ । [ऋ. १।१६२।१५]

३१. य. २५।३६ ३२. ऋ. १।१६२।१४ ३३. य. २५।२९ ; ऋ. १।१६२।६

३४. य. २५।४० ३५. य. २५।३५। [ऋ. १।१६२।२] ३६. य. २५।३७

तेभ्योऽश्वेभ्यः समुचितं लाभं गृह्णीयात् ।[३७] वेगवताश्वेन सह प्रथमं सर्वेषु दिव्यगुणेषूत्तमं पुष्टिरूपं छागं प्राप्नुयुः । भावार्थे कथितमस्ति यदश्वानां पुष्ट्यै अजाया दुग्धं पाययेयुः ।[३८] अश्वादीन् समुचितेन पानभोजनादिना विहारेण च पोषयित्वा तेभ्यो यथोचितं कार्यं गृह्णीयुः ।[३९] अश्वान् वशीकर्तुं प्रयुक्तं यद् रशनादि घासं च तत्सर्वं प्रभूतमात्रायां स्यात् । एतान् सर्वान् पदार्थान् विद्वांसोऽपि प्राप्नुयुः । भावार्थे कथितमस्ति यदश्वान् सुशिक्षितान् सुनियन्त्रितान् उत्तमाभूषणैश्चालंकृतान् पुष्टांश्च कृत्वा यथोचितानि कार्याणि साध्नुयुः ।[४०] अश्वान् सुष्ठु शिक्षयित्वा तेषां विविधाभिर्गतिभिः सविशेषं लाभं गृह्णीयुः । नीरोगताप्रदचिकित्सका इव पशून् रक्षन्तस्तान् वर्धापयेयुः ।[४१] अश्वादिभिः सहाजादीनां वृद्धिं विधाय लोकहितं विधातव्यम् ।[४२]

यानरचना

१३. यथर्तुग्राह्यपदार्थेषूत्तमा विद्यायात्रासाधकाः सर्वत्र त्रिवारं स्वीकार्या अश्वा अस्मिञ्जगति च दिव्यगुणानां पोषकान् प्रामुख्येन स्वगुणानां प्रकाशकान् प्राप्तव्यान् संगन्तव्यांश्च व्यवहारान् प्राप्ताश्छागाश्चैते सर्वे सत्कर्तव्याः सन्ति । भावार्थे विहितमस्ति यत्सर्वेष्वृतुषु सुखसाधकानि यानानि रचयित्वाश्वादि-पशूंश्च संवर्ध्य लोकहितस्य साधका जनाः शारीरिकाणि मानसिकानि वाचि-कानि च सुखानि प्राप्नुवन्ति ।[४३] विज्ञानेन रचितेषु, धूलिरहिते निर्मल आकाशमार्गे गतिशीलेषु, पक्षिवदुत्पतत्सु, दूराच्छिरोवद् दृश्यमानेषु विमानेषु यात्रां कुर्युर्यतो विमानं सर्वोच्चं [सर्वश्रेष्ठं] यानमस्ति ।[४४] विमानचालने समर्था जना अग्निना चालितानि यानान्यन्तरिक्षे चालयेयुः ।[४५]

अध्यापकाः ; विद्वांसः

१४. अध्यापका विद्यार्थिनः श्रेष्ठाः क्रियाः शिक्षयन्ति, विद्याग्नौ चाविद्या-भ्रमान् हुत्वा तेषामात्मानं शोधयन्ति ।[४६] वायोरिव शब्दकारिणोऽश्ववद् वेगशालिनो विदुषो बाहू अतिबलिष्ठौ भवतः ।[४७] विदुषां त्रीणि बन्धनानि

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३७. य. २९।१९। [ऋ. १।१६३।५] ३८. ऋ. १।१६३।१२ ३९. य. २५।३८ ; ३९

४०. ऋ. १।१६२।८ ; य. २५।३१ ४१. य. २५।४१

४२. य २५।२६ भावार्थः [ऋ. १।१६२।३] ; ऋ. १।१६२।४ भावार्थः ।

४३. ऋ. १।१६२।४ ४४. य. २९।१७ ४५. ऋ. १।१६३।६ भावार्थः

४६. य. २५।४२। भावोऽयं वाचकलुप्तोपमां परिकल्प्य प्राप्तोऽस्ति ।

४७. य. २९।१२। [ऋ. १।१६३।१]

—विद्यायां प्राणेष्वन्तरिक्षे च भवन्ति। विदुषां सत्कारस्तु श्रेष्ठविदुषामुत्तमं जन्माभिधीयते। भावार्थोऽयं यज्वना विद्यास्वात्मना मनसा शरीरेण च दत्त-चित्ताः स्युः।[४८] विद्वांसो यज्ञस्य साधका अहिंसिताः सुरक्षिताः स्थातुकामाः सुगम्या अग्निं प्रकाशयन्तः प्रशंसिताः प्रशंसकाः सौम्या बुद्धिमन्तो जना उत्तमं यज्ञं विधाय नदीर्जलेनापूरयन्ति।[४९] विज्ञानेनाशाभिश्च संयुक्ताः, सुमतयः, सिद्धान्तिनो वेदार्थज्ञातारो धीरबुद्धिभिर्जनैरनुमोदिताः सुसहाया जनाः शास्त्र-सिद्धान्तेषु निष्णातानां विदुषां मतानां पुष्टिं कुर्वन्तु। भावार्थस्त्वयं यद् विद्वद्भिः प्रतिपादितस्य वितानस्य धारणेन शरीरस्यात्मनश्च पुष्टिर्जायते।[५०] अश्वादीनां प्रयोगाय रशनादीनि यानि वस्तूनि समीहितानि, तानि सर्वाणि वस्तूनि विद्वांसोऽपि प्राप्नुयुः। अत्र विद्वांसोऽश्वानां शिक्षका अभीष्टाः प्रति-भान्ति यैः पर्याप्तमात्रायामश्वादीनां संयमनाय रशनादीनि वस्तूनि प्राप्तव्यानि भवन्ति। नो चेत्, तेऽश्वादीनां सुशिक्षां कर्तुमसमर्था भविष्यन्ति। अन्ये विद्वांसोऽपि यथायोग्यं स्वदायित्वस्य निर्वाहायावश्यकानि वस्तूनि प्राप्नुयुरिति भावोऽपि ध्वन्यते।[५१] बुधानां व्यापकोत्तमव्यवहारेषु वर्तमाना विज्ञानेन व्यवहारेण च पुष्टा बलवन्तश्च मन्त्रार्थविदो धीरबुद्धयः पुरुषा आनन्दं लभन्ते। भावार्थोऽयम्—ऋषित्वमाप्ता जनाः सर्वेभ्यो विज्ञानं वितीर्य तान् पुष्णन्ति, पारस्परिकीमुन्नतिं च विधाय पूर्वकामा जगद्धितैषिणश्च जायन्ते।[५२]

वैद्याः

१५. ज्वरादिरोगैः पीडितानां शरीराणां चिकित्सायै वैद्या उप-गन्तव्याः।[५३] वैद्या अप्युदरस्थं मलिनं मलमर्धपक्वानां पदार्थानां दुर्गन्धेन सह निःसारयेयुः सुपाच्यं भोजनं च पाचयेयुः।[५४]

परोपकारः

१६. यस्य येन-येन सह यावान्-यावान् सम्बन्धः स्यात्, तं सम्बन्धं सर्वे जनाः सम्यग् जानीयुः।[५५] यस्य धनं नित्यशुद्धं स्यात्, तस्मात् प्राप्तस्य दानस्य प्रशंसका, अज्ञानिनो मार्गस्थान् विधातारः, पूर्णविद्वांसं ऐश्वर्यवतां पुष्टिमतां

४८. य. २६।१५। [ऋ. १।१६३।४] ऋ. १।१६२।५ ५०. ऋ. १।१६२।७
५१. ऋ. १।१६२।८ ५२. य. २५।३०
५३. य. २५।३४। अस्य भावार्थस्यालोके पदार्थः परिवर्तनमपेक्षते। ५४. य. २५।३३

च प्राणिनां मनोहरं जलं [दानादिकमिति भावः] प्राप्य सुखान्यनुभवन्ति । भावार्थोऽयं यन्न्यायेन संचितेन धनेन धर्मकार्यं कुर्वाणा जनाः परोपकारिणो भवन्ति ।[५६] सर्वे मानवाः परस्परं सर्वकार्यादिकस्य निष्पादकाः सन्त आत्मानं पालनं पतनं [गतिविकासप्रगत्यादीनीत्यर्थः] सेवनं च प्रत्यक्षम् अनुभवेयुः । [५७] पृथिव्यादीनां विद्यया लौकिकसुखसमृद्धी प्राप्य राज्यस्य विकासेन च निष्पापाः सुखिनश्च भूत्वान्यानपि तादृशानेव विदध्युः ।[५८] लोकहितसाधका जना देह-मनोवचसां सुखानि लभन्ते ।[५९]

राजा

१७. अखण्डितो जनः खल्वस्माकं निष्पापं राज्यमाप्नुयात् ।[६०] स एव जनो राजा भवितुमर्हति यो ज्ञानिन उत्तमं स्थानं, मातापितरौ [रक्षा-निर्माणशक्ती इत्यभिप्रायः ?], विदुषश्च कामयेत, दानिभ्यश्च यथोचितां सामग्रीं प्रापयेत् । न्यायविनयाभ्यां परोपकारिणो मातापितरौ कामयमाना विदुषां च सेवका राज्यस्य शासने समर्था भवन्तीति भावार्थः ।[६१] नृपा अग्न्यादिपदार्थानां ज्ञातारः, प्रीत्या राज्यकार्याणां साधकाः सत्कार्याणां सत्कर्तारो दुष्टानां च दण्डकाः स्युः ।[६२] तेजस्विन ऐश्वर्यशालिनो विमानादीनां प्रयोक्तारः, [प्रजासु] वितरणाय स्वभोगाय चान्नानां वर्धका राज्ञः सभासदोऽपि नृपस्यानुकूल-माचरेयुः ।[६३] शासको विद्वद्भ्यो बलपराक्रमशालिनस्तादृशान् बुधान् अव-चिनुयाद् ये मित्राण्यनुकूला विमानादियानानां प्रयोक्तारश्च भवेयुः । अनेन सर्वेषु मनुष्येषु च पश्वादिसमस्तप्राणिषु च परस्परम् आनुकूल्यं स्थास्यति ।[६४] त एव राज्यस्योन्नतौ समर्था भवन्ति सुखिनश्च जायन्ते य उत्तमपशुधनस्य स्वामिनो बलशालिनः पुरुषार्थिनो विद्वांसः पोषकधनसम्पन्ना अपराधभावना-विहीना भूस्वामिनो व्याप्तिशीलाश्च भवन्ति ।[६५] ते निष्पापाः सुखिनश्च भवेयुर्ये पृथिव्यादिकस्य विद्यया सुखं समृद्धिं च प्राप्य राज्यस्य विकासं कुर्वन्ति ।[६६]

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५५. य. २६।१५। [ऋ. १।१६३।४] ५६. ऋ. ४।१६२।२ ५७. ऋ. १।१६३।६
५८. ऋ. १।१६२।२२ भावार्थः ५९. ऋ. १।१६२।४ ६०. ऋ. १।१६२।२२
६१. य. २९।२४। [ऋ. १।१६३।१३] ६२. य. २९।२० भावार्थः । [ऋ. १।१६३।९]
६३. य. २९।२०। [ऋ. १।१६३।३] ६४. य. २९।१९। [ऋ. १।१६३।८]
६५. य. २५।४५। अत्र भावार्थे जितेन्द्रियादि-विशेषणानामाधारः 'पुंस' इति पदं प्रतिभाति ।
६६. ऋ. १।१६२।२२ भावार्थः

वीराः

१८. शत्रूणां विजेतारः कृषिकर्मणाऽन्नानामुत्पादका अन्नानामोषधीनां च भोक्तारो [वीरपुरुषा] विविधान् भोगानाप्नुयुः ।[६७] अस्त्रादिभिः सन्नद्धाः स्व-स्वपरिधौ वर्तमाना युद्धविद्यायां सुशिक्षिताः सततगतिशीलाश्वाढ्याश्च जना विजयन्ते ।[६८] वीरभृत्याः सेनाश्च तीव्रगामिनो भूत्वा शत्रून् पराभवन्ति ।[६९] वेगशालिनोऽश्वाः श्येना इव वीरपुरुषाः शत्रूणामवरोधे दृढाः प्रगल्भाश्च भवेयुः ।[७०] कुशला विद्वांसो योधाः क्रोधेनाविष्टाः सन्तोऽपि शस्त्राण्येवं चालयेयुर्यथा तानि दिव्यगुणान् शत्रून् एव विध्येयुरितस्ततो व्यर्था न भवेयुः ।[७१]

१९. न्यायाधीशाः गुप्तस्वभावा ज्ञानकर्मोपासनासु रता नियमकर्तारो विद्यावन्त ऐश्वर्यशालिन ऋषिदेवपितॄणामृणानामपनयने च व्यापृताः स्युः । भावार्थोऽयं यन्न्यायाधीशः सूर्यचन्द्रमसोर्गुणैर्युक्तः, परस्परं च शरीरस्य मनसो वाण्याश्चाकर्षणेन सर्वान् प्रेमसूत्रबद्धान् विदधीरन् ।[७२]

सुखप्राप्तिः

२०. स जनोऽत्यन्तं सुखमाप्नोति यो विदुषो दिव्यगुणभोगानग्न्यादिपदार्थान्, [निवासाय कार्याय च] उत्तमानि स्थानानि, मातापितरावध्यापकान्, दानाय कमनीयानि सुखानि, गम्याः प्रियाः स्त्रियः कामयमानस्तत्प्राप्त्यर्थं प्रयतते ।[७३] मानवोऽग्निगुणेन दुग्धादिगव्यपदार्थैरायुष्यम् अश्वशक्तिसम्पन्नं च जीवनं, पुरुषत्वयुक्तान् पुत्रान्, सर्वेषां च पोषकं धनमाप्नुयात् । अखण्डितो जनश्चास्माकं निष्पापं राज्यं लभेत । भावार्थोऽयं यत्पृथिव्यादीनां विद्यया लौकिकसुखसमृद्धी प्राप्येते ।[७४]

२१. मृत्युकाले मानवानामात्मा तान्न पीडयेत् । विद्युत्तेषां शरीराणि न नाशयेत् । लुब्धा जनाश्च शस्त्रैः कस्यापि शरीरस्याङ्गानीन्द्रियाणि च न कृन्तेयुः । भावार्थमतेन योगाभ्यासं कुर्वन् जनो मृत्युना जीवने रोगैश्च पीडितो न जायते ।[७५]

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६७. य. २९।१८। [ऋ. १।१६३।९]
६८. य २९।२१। [ऋ. १।१६३।१०]   ६९. य. २९।२२। [ऋ. १।१६३।११]
७०. य. २९।१२ भावार्थः   ७१. ऋ. १।१६२।११। [य. २५।२४]
७२. य. २९।२४। [ऋ. १।१६३।३]   ७३. ऋ. १।१६३।१३   ७४. ऋ. १।१६२।२२
७५. ऋ. १।१६२।२०

प्रशस्या जनाः

२२. अन्तरीक्षाद् ब्रह्माणश्चोद्यन् सूर्यो यथा शब्दमुत्पादयति तथैव ब्रह्मचर्याश्रमात् प्रत्यावर्तमानस्य ब्रह्मचारिणः प्रथमं व्याख्यानं विकासगत्याधायकं बाधानिवारकं च भवति।[७६] सततं गतिशील उद्यमी पुरुषो विमानादिरथान्, अनुकूलसेवकादिजनान्, ऐश्वर्यं, सत्याचरणैर्विद्वद्भिः प्रशंसितां शक्तिं पराक्रमं, तेषां विदुषां च मैत्रीं सदैव प्राप्नोति। भावार्थमतेन येऽध्यापकोपदेशकावनु ज्ञानं विदुषां मैत्रीं च लभन्ते, ते सत्याचारा वीर्यवन्तश्च जायन्ते।[७७] दानेन युक्तैर्यज्ञैरग्नेः कलागृहेषु प्रयोगेण बुधैः प्रयुक्तानां प्रकाशमयमनोहरपदार्थानां प्राप्त्या च मानवः श्रीमान् भवति।[७८] सर्वेषु विद्वत्सूत्तमः पोषकैः सेवनीयो मनोहरपुरोडाशस्य प्रापकेणाश्वेन सह प्राप्तः पदार्थान् सूक्ष्मान् कुर्वाणो जनः कीर्त्यै पुरोडाशं यज्ञभागं लभते।[७९] अश्वानां सुशिक्षका अग्न्यादिपदार्थानां साधका, ऐश्वर्यशालिनो जना जगतो हितैषिणो भवन्ति।[८०] येऽन्यैः प्रदत्तान्यन्येभ्यश्च गृहीतानि वस्तूनि प्रत्यावर्तयन्ते, उत्तममन्नं धनं च लभन्ते, ते सर्वम् आनन्दं भजन्ते भावार्थोऽयं यत्सुकर्मसु धनव्ययं कुर्वन्ती जना आप्तकामा जायन्ते।[८१] यो ह्यृत्वनुकूलं होमयोग्यं दिव्यगुणविद्वत्प्रापकं शीघ्रगामिनं प्राणिनं त्रिः सर्वतो नयति, यश्च जगत्यस्मिन् सेवनीयविद्वत्सत्कारं ज्ञापयमानोऽजः स्यात् ते सदैव रक्षामह्नन्ति।[८२] येषां मनांस्यात्मानश्च कर्मसु व्यापृतानि, धारणाकर्षणसेचकजलगुणानि वेगवन्ति योगरतानि स्युः, ते जना न म्रियन्ते, न कमपि घ्नन्ति, सुखप्रदैर् मार्गैरुपायैर्वा विदुषो दिव्यपदार्थान् च प्राप्नुवन्ति। भावार्थमतेन योगाभ्यासेन समाहितचित्ता दिव्ययोगिभिः सम्पर्कं प्राप्य धर्म्यं मार्गं सेवमानाः परमात्मनि स्वात्मानं युक्त्वा मोक्षं लभन्ते।[८३]

कर्म—तत्पद्धतिस्तत्साधकाश्च

२३. यथा यज्ञेषु स्रुचा हविः प्रदीयते, कशया चाश्वः प्रेर्यते, तथैव महता

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७६. ऋ. १।१६३।१ बाधानां निवारकमिति भावो 'बाहू' इति पदस्यास्ति।

७७. ऋ. १।१६३।८ ७८. ऋ. १।१६२।१६ ७९. य. २५।२६। [ऋ. १।१६२।३]

८०. य. २९।२३। [ऋ. १।१६३।१२] ८१. य. २५।२५। [ऋ. १।२६२।२]

८२. य. २५।२७। अत्र 'अजः = छागः' इति भाष्यकारः। परन्तु 'अजः = गतिशीलो जनः [अज् धातोः] इति भावोऽत्र संगच्छते। ८३. ऋ. १।१६२।२२

बलेन निष्पादितव्येषु ज्ञानकर्मादिषु मानवा विद्वांसश्च घने न्ति।[84] भावार्थमतेन यथा कशादिभिरश्वादीन् गमयन्ति 'तथैव क प्रचाल्य विमानादियानानि शीघ्रं गमयेयुः'।[85] मानवानां नश्वराणि राण्यन्तः करणवृत्तयः शीघ्रमेव दूरस्थविषयाणामवबोधने समर्था बुद्धयो, वनेष्वपि धारकाः पोषकाश्च सेनावयवाः सर्वाणि कार्याणि साध्नुवन्ति। भावार्थोऽयं यदनित्यैः शरीरैर्नित्यानि कर्माणि साध्नुवन्तो जना अतुलं सुखं लभन्ते। वीरभृत्याः सेनाश्च तीव्रगामिनो भूत्वा शत्रून् विजयन्ते।[86]

शरीरादिरक्षा

२४. शरीराणां च संघातानां चाङ्गानि सर्वेष्वृतुषु यथोचितकर्मसु नियोक्तव्यानि।[87] कोऽप्यात्मानं [मन इति भावः] नावसादयेत्। न केनापि शस्त्रेण हिंसितः स्यात्।[88] योगाभ्यासं कुर्वाणा मृत्युना जीवने रोगैश्च न पीड्यन्ते।[89] विद्वत्प्रतिपादितविज्ञानस्य सेवनेन शरीरात्मानौ पुष्येते।[90] मित्राणि श्रेष्ठपुरुषा नियन्तारो नृपा महात्मानश्चास्माकमायुर्न प्रक्षिणुयुर्येन वयं युद्धेषु वीराणां बलादिकं प्रख्यापयेम। भावार्थो निष्कृष्यति यदात्मनो बलमिवान्येषां बलस्य वृद्धिमपि कामयेरन्।[91] उत्तमरूपाणां निष्पादको विशेषज्ञानेन पक्वं सुप्रियं सुन्दरं चान्नं प्राप्नोति सुखी च भवति।[92] मांसपचने पात्रे द्वेषपूर्णा रसान्नादिपचनपात्राणाम्[93] उत्कर्षस्याभिज्ञानप्रयोगयो र्ज्ञातारः पौष्टिकानामन्नानां स्वलङ्कर्तारो जनाः कर्माणि साध्नुवन्ति।[94] श्रेष्ठ-सुपक्वपौष्टिकान्नस्य, शोधितजलस्य, मांसहीनभोजनस्य प्रयोगेणोद्यमकीर्ती[95] प्राप्येते।[96] अन्नादीनां पाचका उदरस्थस्य पक्वान्नस्य दुर्गन्धमपनेतुं परिपक्व-पदार्थान् पौष्टिकं पाचयन्तु। भावार्थानुसारमुदररोगनिवारणाय सुसंस्कृत-मन्नमौषधानि च भुञ्जीरन्।[97] मांसपचने पात्रे द्वेषः स्यात्। अस्यायं भावो यन्न मांसं पचेयुर्न च खादेयुः।[98] अश्वानां मांसस्य पाचकान् धिक्कुर्यात्।

८४. दयानन्दभाष्येऽत्र पदार्थः सुतरां न संगच्छते। अत्र लेखे गृहीतो भावोऽभिप्रेतः प्रतीयते।
८५. ऋ. १।१६२।१७ ८६. य. २६।२२। [ऋ १।१६३।११] ८७. ऋ. १।१६२।१६
८८ य. २५।४३ ८९. ऋ. १६२।२० भावार्थः ९०. ऋ. १।१६२।७ भावार्थः
९१. य. २५।२४। [ऋ १।१६२।१] ९२. ऋ. १।१६२।३
९३. पदार्थे 'अश्वानाम्' इत्यस्ति। ९४. ऋ १।१६२।१३
९५. वाजिनम् = विटेमिनादियुक्तम्। पक्वं जलम् = १. उष्णीकृतं २. शोधितं च जलम्। सुरभिः = सुगन्धः, कीर्तिः। एतेऽर्था अत्र संगच्छन्ते। ९६. ऋ. १।१६२।१२ ; ३
९७. ऋ. १।१६२।१० ९८. ऋ. १।१६२।१३

कोऽप्यश्वादीनां मांसं नाद्यात्।[99] अश्वादीनां मांसस्य भक्षयितारो दण्डनीयाः सन्ति। ये तान् अश्वान् सुसाध्य तद्बलमुपयुञ्जते, ते प्रशंसामर्हन्ति।[100]

विद्या

२५. विद्यया पदार्थरचनां सृष्टिविद्यां च जानीयात्।[101] यथा विद्यया योगाभ्यासेन च परममैश्वर्यं कामयमानः[102] पुरुष आत्मानुरूपं भोगान् औषधानि पार्थिवान्यन्नादीनि लभते तयोरुद्यमशीलतया विद्याप्रयासाभ्यां सर्वे पदार्थविद्यां जानीयुः।[103] अन्नपाचकास्तथान्नं पचेयुर्येनान्नपचनपात्राद् वाष्पवेगेन पच्यमानः पदार्थो बहिर्न प्रसरेत्, वाष्पस्तु पात्र एव पुनः प्रविश्यान्नं पाचयेत्।[104] अत्रेदानीं प्रेशरकुकरनाम्ना प्रसिद्धस्य पात्रस्य संकेतो लक्ष्यते। पदार्थवेत्तारः कल्याणप्रदव्यवहाराणां शोधकाः, पदार्थानां विभागशः स्थापकाः, सत्यकारणपदार्थानां रक्षकाणां पदार्थानां कारणं संयोगं चानुक्रमाज्जानन्ति।[105] विदुषां शिक्षया मानवः सभ्यो भवति, विचक्षणबुद्धयश्च विद्यया तीव्रा जायन्ते।[106] संस्कृतभावार्थस्याभिप्रायोऽश्वा इव विचक्षणा जना अपि पाचनशक्तियुताः स्युरिति प्रतीयते।[107] विशिष्टज्ञानवतां विद्याजन्म यथा श्रेष्ठं बलयुतं च भवति, तथैव सर्वेषां मानवानां स्यात्।[108क]

आत्मज्ञानम्

२६. सर्वं जन्मैश्वर्यादिकमात्मज्ञानं विना व्यर्थमेव। मानवा एवात्मज्ञानाधिकारिणो, नेतरे जडचेतनपदार्थाः। अतः परिकल्पेऽस्मिन् आत्मज्ञानप्राप्तिरप्युपदिष्टा—अग्निमिवात्मानं पश्यन्तु जनाः।[109] अयं भावः—यथाग्निः सद्यो वेगेन च बहूनि कार्याणि साध्नोति, तथैव देहस्थ आत्मापि मानवजीवने विविधानि कार्याणि निष्पादयति यथा पार्थिव कार्याणां सुष्ठु करणाय अग्नेः सम्यग्ज्ञानमनिवार्यं तथैव लौकिकपारलौकिककर्मणां सम्यक् सिद्ध्यै मोक्षप्राप्त्यै चात्मनो ज्ञानमनिवार्यम्। एवं सति सर्वैः सप्रयासमात्मज्ञानं

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९९. य. २५।३६ ; ३७ [ऋ. १।१६२।१२ ; १५] १००. य. २५।३५
१०१. य. २६।१३ भावार्थः [ऋ. १।१६३।२]
१०२. पदार्थे 'प्रसिष्ठः = अतिशयेन प्रसिता' इत्यस्ति। १०३. ऋ. १।१६३।७
१०४. ऋ. १।१६२।१५ हिन्दी पदार्थः १०५. अध्येतॄणामिति भावः
१०६. ऋ. १।१६३।५ १०७. ऋ. १।१६२।१४ हिन्दी भावार्थः
१०८. तत्रैव संस्कृतभावार्थः १०८अ. ऋ. १।१६३।४ १०९. य. २९।१७

प्राप्तव्यम् । यथोपरि वर्णितं परमात्मन्यात्मानं व्यवस्थाप्यैव मानवो मोक्षं लभते । ऐहिकसुखप्राप्तिस्तया चात्मज्ञानं प्राप्य मोक्षप्राप्तिरेवाश्वमेधयाग इति दयानन्दभाष्यस्योपरितनस्याश्वमेधिकपरिकल्पस्य सारः प्रतिभाति । "यत्रैतेन यज्ञेन यजन्ते क्लृप्तः प्रजानां योगक्षेमो भवति ।"[११०] इत्युक्तवता शतपथकारेणाप्यश्वमेधस्य स एव परिकल्प उद्घोषितो यो दयानन्द स्वामिनोद्भावित उपरि चास्मिन् लेखे सारतो वर्णितः । मनीषिणस्तद्विदां-कुर्वन्तु । इति ।

अत्र प्रयुक्तानि संक्षेप-चिह्नानि

ऋ.—ऋग्वेदे । **नि.**—निरुक्ते । **य.**—यजुर्वेदे (शुक्लेमाध्यन्दिनीये) ।

[ ] (१) अनयोः कोष्ठकयोः प्रदत्ता लेखा लेखकस्य सन्ति न दयानन्द भाष्यस्य ।

(२) अनयोः कोष्ठकयोः प्रदत्त ऋग्वेदस्य वा यजुर्वेदस्य वा संकेतस्तत्र तत्र तुलनार्थं प्रत्तो वर्त्तते यत्रोभयत्र मन्त्रपाठस्य पूर्णतावाऽल्पेऽपि पदार्थे वा भावार्थेवोभयत्र वा व्याख्याने प्रभूतो भेदो वर्तते ।

अश्वमेध मधिकृत्य लेखकेनानेन हिन्दीभाषायां प्रस्तुता लेखाः—

१. **ऋग्वेदीय अश्वमेधसूक्त** १।१६२ ; वेदोद्धारिणी, [फ्लैट ११, वेस्ट पटेल नगर, नई दिल्ली], १. ५-६ ; मार्च, १९८५ ; पृ. ८८-१०४ ।

२. **अश्वमेध** ; वेदसविता [वेदसंस्थान, ७०।२६, ब्यावर रोड, अजमेर], ५. १० ; ११ ; मई, जून, १९८५ ; पृ. ३४२-३५१ ; ३७३-३७८ ।

३. दयानन्द भाष्य में अश्वमेध का परिकल्प ; डा. प्रह्लाद कुमार स्मृति समिति, दिल्ली द्वारा प्रकाश्यमान । [अस्य परिधिर् यजुर्वेदस्य दयानन्दभाष्यमस्ति] ।

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११०. शतपथब्राह्मणे १३।१।६।१०

"अभाव-भावनायामद्वैतदर्शनम्"

डः दीपक घोषः

अद्वैतदर्शनेऽद्वैतब्रह्मतत्त्वेतर-निखिलजगत्-प्रपञ्च-पदार्थस्यानभ्युपगततया निराकृता वैशेषिक-दर्शन-सम्मता द्रव्यादिपदार्थाः अद्वैतदार्शनिकप्रवरैश्चित्सुखाचार्य्यादिभिस्तत्रभवतामद्वैत-तर्कग्रन्थेषु। अतएव चित्सुखाचार्य्य-विरचित-तत्त्वप्रदीपिका-ग्रन्थे समुपलभ्यन्ते खण्डशो विखण्ड्यमाना वैशेषिक-सम्मता द्रव्यादि-सकल-पदार्थाः।

तत्र तत्र ग्रन्थेषु यथा वैशेषिकदर्शन-सम्मता द्रव्यादयः षड्भावपदार्थास्तथा तद्दर्शनसम्मतोऽभाव-पदार्थोऽपि सुतरामेव निरस्येतेति न कश्चिदत्रास्ते संशयावसरः। इयं हि तत्रभवतामद्वैताचार्य्याणामद्वैतग्रन्थेषु सर्वथापि लक्षणानर्हस्य वैशेषिकसम्मतस्याभाव-पदार्थस्य खण्डन-प्रक्रिया[1]—"कोऽयमभावः? भावादन्यो वा? भावत्वानधिकरणं वा? भावविरोधी वा? भावेन स्वभाव-प्रत्यासन्नो वा? नास्तीति प्रत्ययविषयो वा? प्रतियोगि-सापेक्ष-निरूपणो वा? अस्तीति बुद्धेरविषयो वा? निर्विकल्पकबुद्धेरविषयो वा? भावलक्षण-रहितो वा? नाद्यः, भावस्यापि भावादन्यत्वेनातिव्याप्तेः।......न च नवमः। राहित्यशब्देनाप्यभावाभिधानादात्माश्रयत्वापत्तेः"।

नन्वभावनामकः पदार्थश्चेत् कश्चिन्नैवाङ्गीक्रियते पदार्थतया, कथं तर्हि तस्य प्रमात्वार्थं करणरूपेणानुपलब्धिरिति प्रमाणमङ्गीक्रियतेऽद्वैत-चारिभिः? उच्यते—ब्रह्मैकतत्त्वभिन्नपदार्थस्यास्वीकरणात् सुतरामभावपदार्थोऽपि पार-मार्थिकतया नाभ्युपेत इति सत्यम्, व्यावहारिकतया तु निखिलजगत्प्रपञ्चा-न्तर्गततयाऽभावोऽपि पदार्थो नितान्तव्यावहारिकपदार्थरूपेण किञ्चिदभ्युपगत एव। किञ्च, व्यवहारे भाट्टनय इति न्यायेन भाट्ट-मीमांसकपदवीमनुसृत्य षट्प्रमाणवादिनोऽद्वैतदार्शनिका अनुपलब्धिमपि क्रोडीकुर्वन्ति व्यावहारिक-प्रमेयपदार्थस्याभावस्य प्रमाणरूपेण[2]—अभावषष्ठान्येतानि भाट्टवेदान्तिनस्तथा

१। तत्त्वप्रदीपिका (चित्सुखाचार्य्यकृता) पृष्ठा—४३६-४४० (वाराणसी)

२। वरदराजकृततार्किकरक्षा, पृष्ठा ५६, (काशी)

इति[1]। श्लोकवार्त्तिकाभिधभाट्टमीमांसाग्रन्थे अनुपलब्धिर्नाम प्रमाणं प्रतिपादितमित्थम्—[1]

प्रमाणपञ्चकं यत्र वस्तुरूपे न जायते।
वस्तुसत्तावबोधार्थं तत्राभावप्रमाणता॥

धर्मराजाध्वरीन्द्रकृतवेदान्तपरिभाषेत्यद्वैतप्रमाणतत्त्वप्रतिपादक-महार्घ-प्रकरण-ग्रन्थेऽनुपलब्धिप्रमाणस्थापनार्थं पृथक्परिच्छेदोऽपि परिकल्पितः। तत्रानुपलब्धेर्लक्षणं यथा—

[2]'ज्ञानकरणाजन्याभावानुभवासाधारणकारणमनुपलब्धिरूपं प्रमाणम्'। हन्त! अद्वैतप्रमाणतत्त्वप्रतिपादकग्रन्थेऽस्मिन्ननुपलब्धेः प्रमाणस्य स्वरूपं यथा विश्लेषितं तथाऽभावपदार्थस्यानुपलब्धिनामकषष्ठप्रमाण-जन्यत्वेऽपि प्रत्यक्षविषयत्वमेवापतति। तत्तु नैव रुचिकरं परमनिष्ठावतामद्वैताचार्य्याणाम्। तस्मादभिहितं पञ्चपादिका-विवरण-ग्रन्थे—

[3]ननु ज्ञानाभावविषयोऽयमवभासः, न, अपरोक्षावभासत्वात् अहं सुखीतिवत्, अभावस्य षष्ठ-प्रमाणगोचरत्वात्, प्रत्यक्षाभाववादिनोऽपि नात्मनि ज्ञानाभावावगमः सम्भवति"। कलिकाता-राष्ट्रिय-संस्कृत-महाविद्यालयस्य महाचार्य्यविभागीयाध्यापकवर्याणामस्मदीयानां परमपूजार्हाणामाचार्य्याणां पण्डितप्रवराणां श्रीश्रीमोहन-भट्टाचार्य्यमहोदयानाम्[4] "अद्वैतमतसमीक्षा"इति ग्रन्थे विषयमिममवलम्ब्य महानेको प्रबन्धो वङ्गभाषया समालोच्यते। तार्किकमतेनैव संयुक्त-विशेषणता-लौकिक-सन्निकर्षेण प्रत्यक्ष-विषयत्वमभावस्य। तदुक्तं भाषा-परिच्छेदग्रन्थे—[5]

"विशेषणतया तद्वदभावानां ग्रहो भवेत्" इति।

इदमत्रावधेयं यत् अद्वैतप्रमाणतत्त्वे प्रमाणानां द्विविधं प्रामाण्यं[6] व्यावहारिक-तत्त्वावेदकप्रामाण्यं पारमार्थिक-तत्त्वावेदक-प्रामाण्यञ्च। अपरोक्ष-

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१। श्लोक-वार्त्तिके अभाव-परिच्छेदे १ श्लोकः
२। वेदान्त-परिभाषा—अनुपलब्धि परिच्छेदः
३। पञ्चपादिका-विवरणम्—पृः ७४ (माद्रज, १९५८)
४। अद्वैतमत-समीक्षा—पृः १३ (संस्कृत-महाविद्यालयतः, १९७५)
५। भाषा-परिच्छेदः—प्रत्यक्ष-खण्डः, कारिका—६१
६। भारतीयदर्शनकोष-'वेदान्तः' (श्रीश्रीमोहनभट्टाचार्य्यकृतः) पृः—१७० (कलिकाता-संस्कृत-महाविद्यालयतः)

स्वरूप-ब्रह्मैकतत्त्व-प्रतिपादनपरेऽद्वैत-दर्शने व्यावहारिक-दृष्ट्या यथा अनुमानादीनाम्, तथा अनुपलब्धिनामकप्रमाणस्यापि व्यावहारिक-तत्त्वावेदक-प्रामाण्यमेव—न ततः किञ्चिदधिकम्। अतएव अद्वैतसिद्धान्तानुसारेण यथा अभावो वैशेषिकदर्शनस्वीकृतद्रव्यादिजागतिकपदार्थवद् व्यावहारिकपदार्थ-विशेषस्तथा तदर्थमभ्युपेयं प्रमाणमनुपलब्धिरपि नाम नितान्तव्यावहारिक-तत्त्वावेदक-प्रमाणमेवेत्यद्वैतदार्शनिकानामुक्तिर्युक्तियुक्ततयैव चिन्त्यते।

अद्वैतदार्शनिकानामभावभावनाप्रसङ्गे इदमप्यनुसन्धेयं यदाचार्य-मन्डनमिश्राभिमतभावाद्वैतदर्शने मोक्षावस्थायाम् अविद्याया निवृत्तिरर्थात् अभावो न ब्रह्मस्वरूपः, अपि तु तदतिरिक्तः। एतन्मतेन यथा ब्रह्मरूपं भाववस्तु तत्त्वम्, तथा अविद्याया अभावोऽपि तत्त्वान्तरम्। नैवं तत्त्वान्तरा-भ्युपगमे काचन हानिः स्यादद्वैततत्त्वस्येति भावाद्वैतवादिनो मण्डनमिश्रा मन्यन्ते। शाङ्करब्रह्माद्वैताभिमतेन तु न तथा भवितुमर्हति। मोक्ष-दशायामविद्याया अभावस्य अद्वैत-ब्रह्मस्वरूपतया परमार्थतोऽभावनामक-पदार्थस्य तत्त्वत्वं नास्त्येवेति शाङ्करब्रह्माद्वैतवादिनामाशय इत्यभाव-भावनायामद्वैतदर्शनमवलम्ब्य विरचितस्य दिग्दर्शनमात्रस्य प्रबन्धस्यापाततो विरतिः।

भारविकृतौ कालिदासकृतिसादृश्यम्

श्रीसीतानाथ आचार्य्यः

स्निग्धप्रेरणया निरन्तरमहो सारस्वते वर्त्मनि
योऽस्मान् प्रेरितवान् गुरुः स जनकः कौमारतः पुत्रकान् ।
सम्प्राप्तोऽपि दिवं पुरा मनसि नो यो राजतेऽहर्निशं
तस्याङ्घ्रौ प्रथमं समर्प्यत इयं भक्त्या प्रणामाञ्जलिः ॥
श्रीकालिदासकविता सरसोत्तमा क्व
श्रीभारवेः कविकृतिः क्व च चित्तरम्या ।
अस्माकमल्पविषया विहगानुकल्पा
दृष्टिः समीक्षणविधौ कविकर्मणः क्व ॥
तथापि जनकस्याशीरमोघा हृदयस्थिता ।
मां प्रेरयति कृत्येऽत्र प्रबन्धरचनात्मके ॥
संस्कृतस्य महाकाव्यगगने दीप्तिशालिनोः ।
काव्यसादृश्यमाश्रित्य भारविकालिदासयोः ॥ युग्मकम् ॥
तस्मात् सन्तः कृपावन्तो मर्षयन्तु गुणैः स्वकैः ।
अपाटवोत्थितं दोषं जायमानं पदे पदे ॥

कालिदासोत्तरकालिकेषु महाकाव्यप्रणेतृषु प्रथमस्तावत्तत्रभवान् भारविरिति तत्त्वविदामभिमतम् । यद्यपि भारवेः काव्यरचनारीतिः स्वतन्त्रे वर्त्मनि पदं कृतवती तथापि तदीयकाव्यकृतावन्तरान्तरा महाकवेः कालिदासस्य कृतिसादृश्यं समापतितमिति तयोः कविवरयोः कविकर्म साभिनिवेशं पर्य्यालोचयतां सचेतसां चेतसि प्रतिभायात् । तादृशस्य परिलक्ष्यमाणस्य सादृश्यस्य सामासिकं चित्रमेकं चित्रयितुमत्रास्माभिः समाधीयते प्रयत्नः ।

पार्वत्यास्तथा धनञ्जयस्य तपस्यावर्णनायां सादृश्यम्

कुमारसम्भवे महादेवं पतित्वेनाप्तुं पार्वत्या यथा कठोरे तपसि प्रवृत्तं किरातार्जुनीये वैरनिर्य्यातनानुकूलशक्तिलाभाय धनञ्जयेन तथैवोग्रं तपः समाचरितम् । एतयोस्तपस्याप्रकारवर्णने कविद्वयस्य रचनासादृश्यं लक्षणीयम् ।

तथाहि तपसि स्थिताया उमाया तपस्यतोऽर्जुनस्य च वल्कलपरिधानं (कु. ५।८; कि. १२।२७) जटाधारणमभिषवविधानम् (कु. ५।६, १६; कि. ६।२३, १०।१२, १२।१०, १४) उपवासाचरणम् (कु. ५।२२, २८; कि. १२।२) एवमादिकस्तपस्याप्रकार उभयत्र काव्ये भिन्नया भङ्ग्या प्रतिपादितः। किञ्च पार्वत्यास्तपःसिद्धिं वर्णयता कालिदासेनोक्तम्—

विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैरभीष्टप्रसवार्चितातिथि।
नवोटजाभ्यन्तरसम्भृतानलं तपोवनं तच्च बभूव पावनम्॥ (कु. ५।१७)

धनञ्जयस्य तपःसमृद्धिं प्रकाशयता भारविणा निगदितम्—

इतरेतरानभिभवेन मृगास्तमुपासते गुरुमिवान्तसदः।
विनमन्ति चास्य तरवः प्रचये परवान् स तेन भवतेव नगः॥
(कि. ६।३४)

कालिदासश्लोकस्य प्रथमार्धेन सह भारविश्लोकगतप्रथमचरणत्रयस्य सादृश्यमत्र सुस्पष्टम्। तथाहि तपःप्रभावात् तत्रत्यैर्वन्यप्राणिभिर्हिंसा परित्यक्ता वृक्षैश्च फलपुष्पादिकं प्रादीयतेति कविद्वितयेन वर्णितम्। पार्वत्या धनञ्जयेन चातिमुनि तपः समाचरितमिति प्रस्तूतं क्रमेण कालिदासेन भारविणा च। तद्यथा—तया मुनीनां चरितं व्यगाहत। (कु. ५।१६) तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा। (कु. ५।२६) चरितैर्मुनीनधरयन् शुचिभिः। (कि. ६।२४) तपस्यतः सूर्याभिमुखस्थितिरुभाभ्यामेव कविभ्यां वर्णितम्। तद्यथा—

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा।
विजित्य नेत्रप्रतिघातितीं प्रभामनन्यदृष्टिः सवितारमैक्षत॥
(कु. ५।२०)

अभिरश्मिमालि विमलस्य धृतजयधृतेरनाशुषः।
तस्य भुवि बहुतिथास्तिथयः प्रतिजग्मुरेकचरणं निषीदतः॥
(कि. १२।२)

पार्वत्या इव पार्थस्य तपःपरीक्षार्थं हरस्येव वासवस्य समागमे श्रमापनोदनसंलापादौ च सादृश्यम्

कुमारसम्भवस्य पञ्चमे सर्गे पार्वत्यास्तपःपरीक्षार्थं महादेवश्छद्मवेशेन समागतः। किरातार्जुनीयेऽपि धनञ्जयस्य तपोदार्ढ्यं निर्णेतुकामो वासवः

समुपस्थितः। महादेवो जटावान् कृष्णमृगचर्म परिधाय पलाशदण्डं धारयन् ब्रह्मवर्चसेन समुज्ज्वल आश्रमपदमाजगाम। छद्मवेशिनो वासवस्याप्यासन् शिरसि जटा हस्ते चैका यष्टिर्लोकाभिभाविना तेजसा सोऽप्यदीप्यत। वैलक्षण्यमेतदेव यन्महादेवो वयसा नवीनतया देवराजस्तु प्रवीणतया समुपागतः। किञ्च कालिदास एकेनैव श्लोकेन शङ्करस्य समागमवर्णनं विहितवान् भारविस्तु समुपस्थितस्य देवेन्द्रस्य वर्णनविधौ पञ्च श्लोकान् विरचितवान्[1]।

तावुभौ महादेववासवौ वस्तुतः अश्रान्तावपि व्याजेन श्रमापनोदनं प्रकाशितवन्तौ। तस्य च श्रमापनोदनच्छलस्य प्रकाशनमपि उभाभ्यामेव कविभ्यामेकविधशब्दप्रयोगेन विहितम्। तद्यथा—परिश्रमं नाम विनीय च क्षणम् (कु. ५।३२) इति कुमारे। विश्रम्य विष्टरे नाम (कि. ११।६) इति किराते।

अनयोर्द्वयोः समागतयोः संलापसमारम्भेऽपि परं साम्यं विद्योतते। तथाचाभ्यामुभाभ्यामेव प्रथमतः प्रशंसया बोद्धुरनुकूलतां सम्पाद्य स्वकीयं वक्तव्यमुपस्थापितम्[2]। किञ्च सुरूपयोरनयोरेतादृशेन तपस्याचरणेन गुणवत्तापि महती प्रकाशितेति द्वाभ्यामेव कविभ्यां निगदितम्। तद्यथा—

> यदुच्यते पार्वति! पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः।
> तथाहि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम्॥ (कु. ५।३६)
> श्रेयसीं तव सम्प्राप्ता गुणसम्पदमाकृतिः।
> सुलभा रम्यता लोके दुर्लभं हि गुणार्जनम्॥ (कि. ११।११)

युधिष्ठिरस्योक्तौ हिमालयस्योक्तेः प्रतिबिम्बनम्

कुमारसम्भवकाव्यस्य षष्ठे सर्गे महादेवेन पार्वत्याः पाणिग्रहणप्रस्तावमादाय समागतान् सप्तर्षीन् प्रति हिमालयस्य विनयसौजन्ययुक्ताया उक्तेः प्रभावः परिलक्ष्यते किरातार्जुनीयकाव्यस्य तृतीये सर्गे समुपस्थितं व्यासदेवं प्रति युधिष्ठिरस्योक्तौ। तद्यथा—

> अपमेघोदयं वर्षमदृष्टकुसुमं फलम्।
> अतर्कितोपपन्नं वो दर्शनं प्रतिभाति मे॥ (कु. ६।५४)

१। द्रष्टव्याः श्लोकाः कु. ५।३; कि. ११।१—५।

२। द्रष्टव्याः श्लोकाः कु. ५।३६—३८ कि. ११।१०—११।

अनाप्तपुण्योपचयैर्दुरापा फलस्य निर्धूतरजाः सवित्री ।

तुल्या भवद्दर्शनसम्पदेषा वृष्टेर्दिवो वीतवलाहकायाः ।। (कि. ३।५)

अत्र कालिदासस्य 'अपमेघोदयं वर्षमि'त्यस्यैव प्रतिरूपं भारवेः 'वृष्टेर्दिवो वीतवलाहकाया'इति तथा 'अदृष्टकुसुमं फल'मित्यस्य 'फलस्य सवित्री' इति । 'अनाप्तपुण्योपचयैर्दुरापा' इत्यंशः केवलमधिकतयैव भारविणोपात्तः । कालिदासकवितायां रूपकमलंकारो भारवौ तूपमालंकारः । उभयत्र श्लोके दर्शनस्य विस्मयजनकत्वमुपकारकत्वमानन्ददायकत्वञ्चाभिव्यञ्जितम् । सप्तर्षि-समागमेनात्मनो गौरवं प्रकाशयता हिमालयेनोक्तम्—'अद्य प्रभृति भूताना-मधिगम्योऽस्मि शुद्धये ।' (कु. ६।५६) व्यासस्याविर्भावेन स्वस्य बहुमान-पात्रतां प्रतिपादयता युधिष्ठिरेणोक्तम्—'आसंसृतेरस्मि जगत्सु जातस्त्वय्यागते यद् बहुमानपात्रम्' । (कि. ३।६) समागतातिथिजनस्य समागमप्रयोजन-पृच्छाशैली कविद्वये समानरूपैव परिलक्ष्यते । यद्यथा—

कर्तव्यं वो न पश्यामि स्याच्चेत् किं नोपपद्यते ।

मन्ये मत्पावनायैव प्रस्थानं भवतामिह ।। (कु. ६।६१)

तथापि तावत् कस्मिंश्चिदाज्ञां मे दातुमर्हथ ।

विनियोगप्रसादा हि किङ्कराः प्रभविष्णुषु ।। (कु. ६।६२)

निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निस्पृहाणाम् ।

तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ।।

(कि. ३।६)

प्रयोजनसिद्धेः स्वायत्ततया आगमनजिज्ञासा निरर्थिकैवेति भावसाम्यमुभयत्र । तथापि आत्मनोऽनुग्रहार्थं प्रयोजनपृच्छेति हिमालयोक्तेः कल्याणजनकवाक्य-श्रवणेच्छयैव प्रयोजनजिज्ञासेति च युधिष्ठिरोक्तेस्तात्पर्य्यम् ।

युधिष्ठिरस्योक्तावेकत्र सप्तर्षीणामुक्तेरानुरूप्यम्

स्मरणमात्रमेव समागताः सप्तर्षयः सानन्दचेतसा देवदेवमुक्तवन्तः—

यद्ब्रह्म सम्यगाम्नातं यदग्नौ विधिना हुतम् ।

यच्च तप्तं तपस्तस्य विपक्वं फलमद्य नः । (कु. ६।१६)

व्यासस्यागमनात् प्रफुल्लान्तःकरणेन युधिष्ठिरेणाप्युक्तम्—

अद्य क्रियाः कामदुघाः क्रतूनां सत्याशिषः सम्प्रति भूमिदेवाः ।

(कि. ३।६)

समाचरितशुभकर्मणः परिणामरूपेण महादेवसन्दर्शनं सप्तर्षिभिर्लब्धं व्याससान्निध्यलाभश्च युधिष्ठिरेण प्राप्त इति वक्तव्यसाम्यमत्रावधारणीयम् ।

प्राचीनभारतीयराजनीतिज्ञानस्यानुरूप्येण प्रकाशः

रघुवंशकाव्यस्य सप्तदशे सर्गे वर्णिताया अतिथे राज्यशासनरीतेः कश्चन प्रभावः किरातार्जुनीयकाव्यस्य प्रथमे सर्गे समुपस्थापितायां दुर्य्योधनराज्यशासनपद्धत्यां समापतितः स्यादिति प्रतिभाति । तथाहि राजातिथिः कामादीनन्तःशत्रून् जितवान्, नक्तन्दिवं यथानिर्दिष्टं नृपकर्तव्यं समाचरितवान्, नीत्यनुगते क्षमाशयौर्य्ययोः समन्वयसमन्विते पथि च विचचार । यथोक्तम्—

अनित्याः शत्रवो बाह्या विप्रकृष्टाश्च ते यतः ।
अतः सोऽभ्यन्तरान् नित्यान् षट् पूर्वमजयद्रिपून् ।। (रघु. १७।४५)
कातर्य्यं केवला नीतिः शौर्य्यं श्वापदचेष्टितम् ।
अतः सिद्धिं समेताभ्यामुभाभ्यामन्वियेष सः ।। (रघु. १७।४७)
रात्रिन्दिवविभागेषु यदादिष्टं महीक्षिताम् ।
तत् सिषेवे नियोगेन स विकल्पपराङ्मुखः ।। (रघु. १७।४६)

एतच्छ्लोकत्रितयप्रतिपादितस्य निरुक्तरूपस्य नृपतेरतिथेश्चरितादर्शस्य प्रतिविम्बनं जातमेकस्मिन् भारविश्लोके । यद्यथा—

कृतारिषड्वर्गजयेन मानवीमगम्यरूपां पदवीं प्रपित्सुना ।
विभज्य नक्तन्दिवमस्ततन्द्रिणा वितन्यते तेन नयेन पौरुषम् ।।
(कि. १।६)

महाराजो दुर्य्योधनः कामादीन् विजित्य नीतियुक्तं पौरुषमवलम्ब्य रात्रिन्दिवं यथाविभागं राजकर्म सम्पादितवान् निरलसतयेति भारविणा वर्णितम्[१] । "धर्मार्थकामाः सममेव सेव्या" इति शास्त्रानुशासनं यथा नृपतिनातिथिना परिपालितं तथा राज्ञा दुर्य्योधनेनापि । यथोक्तम्—

न धर्ममर्थकामाभ्यां बबाधे न च तेन तौ ।
नार्थं कामेन कामं वा सोऽर्थेन सदृशस्त्रिषु ।। (रघु. १७।५७)

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१ । कातर्य्यं केवला नीतिरित्यादिश्लोकस्य समधिकतया प्रतिविम्बनं यथान्यस्मिन् भारविश्लोके—
समवृत्तिरुपैति मार्दवं समये यश्च तनोति तिग्मताम् ।
अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः ।। (कि. २।३८)

असक्तमाराधयतो यथायथं विभज्य भक्त्या समपक्षपातया।
गुणानुरागादिव सख्यमीयिवान् न बाधतेऽस्य त्रिगणः परस्परम्॥
(कि. १।११)

अतिथेः सुशासनेन राज्ये सम्पदो यथा स्वत एव प्रवृद्धिं गतास्तथा दुर्य्योधनस्यापीति वर्णनासाम्यं कविद्वयवचसि। तद्यथा—

खनिभिः सुषुवे रत्नं क्षेत्रैः शस्यं वनैर्गजान्।
दिदेश वेतनं तस्मै रक्षासदृशमेव भूः॥ (रघु. १७।६६)
उदारकीर्तेरुदयं दयावतः प्रशान्तबाधं दिशतोऽभिरक्षया।
स्वयं प्रदुग्धेऽस्य गुणैरुपस्नुता वसूपमानस्य वसूनि मेदिनी॥
(कि. १।१८)

प्रनिधिप्रयोगद्वारातिथिर्यथा स्वपरराष्ट्रवृत्तं सर्वमशेषं ज्ञातवांस्तथा दुर्य्योधनोऽपि। परन्तु तयोश्चेष्टितं कोऽपि कथमपि ज्ञातुं न शशाक। एतादृशं वक्तव्यसाम्यं कविद्वयवचसि समासाद्यते। तद्यथा—

न तस्य मण्डले राज्ञो न्यस्तप्रणिधिदीधितेः।
अदृष्टमभवत् किञ्चिद् व्यभ्रस्येव विवस्वतः॥ (रघु. १७।४८)
मन्त्रः प्रतिदिनं तस्य बभूव सह मन्त्रिभिः।
स जातु सेव्यमानोऽपि गुप्तद्वारो न सूच्यते॥ (रघु. १७।५०)
परेषु स्वेषु च क्षिप्तैरविज्ञातपरस्परैः।
सोऽपसर्पैर्जजागार यथाकालं स्वपन्नपि॥ (रघु. १७।५१)
महीभृतां सच्चरितैश्चरैः क्रियाः स वेद निःशेषमशेषितक्रियः।
महोदयैस्तस्य हितानुबन्धिभिः प्रतीयते धातुरिवेहितं फलैः॥
(कि. १।२०)

एतयोरतिथिदुर्य्योधनयोरुत्तमा चारव्यवस्था मन्त्रगुप्तिश्चास्तामिति द्वाभ्यामेव कविभ्यामभिव्यञ्जितम्। महाराजस्य दिलीपस्याप्येतादृशी मन्त्रगुप्तिः प्रकाशिता कालिदासेन। तद्यथा—

तस्य संवृतमन्त्रस्य गूढाकारेङ्गितस्य च।
फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तना इव। (रघु. १।२०)

नृपतेरतिथेरिव दुर्य्योधनस्याप्याज्ञा नृपान्तरैः सानन्दमुह्यते स्मेति वर्णनसाम्यं कविद्वयकाव्यात् सुस्पष्टमवगन्तुं शक्यते। तद्यथा—

दूरापवर्जितच्छत्रैस्तस्याज्ञां शासनार्पिताम्।
दधुः शिरोभिर्भूपाला देवाः पौरन्दरीमिव ॥ (रघु. १७।७९)
गुणानुरागेण शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम् ॥
(कि. १।२१)

अत्र भारविणा शासनस्य सादरमुह्यमानत्वं प्रतिपादयितुं माल्यस्योपमानत्वं यदुपात्तं तत्रापि कालिदासस्य प्रभावः परिलक्ष्यते। तथाच कुमारसम्भवकाव्ये मदनो वासवस्यादेशं सानन्दं स्वीकृत्य गतवानिति वर्णयता कालिदासेनोक्तम् —तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे। (कु. ३।२२) 'शेषामिव प्रसाददत्तां मालामिवे'ति मल्लिनाथः।

कालिदासेन राज्ञोऽतिथेः सुविचारकत्वं तथा नृपतेर्दिलीपस्य पक्षपात-शून्यतया सम्यग्दण्डधारित्वञ्च प्रतिपादितम्। यथोक्तम्—

स धर्मस्थसखः शश्वदर्थिप्रत्यर्थिनां स्वयम्।
ददर्श संशयच्छेद्यान् व्यवहारानतन्द्रितः ॥ (रघु. १७।३९)

अतिथिविषयिणी कालिदासस्येयमुक्तिः। स्थित्यै दण्डयतो दण्ड्यान्। (रघु. १।२५)

द्वेष्योऽपि सम्मतः शिष्टस्तस्यार्तस्य यथौषधम्।
त्याज्यो दुष्टः प्रियोऽप्यासीदङ्गुलीवोरगक्षतः ॥ (रघु. १।२८)

दिलीपमवलम्ब्य कालिदासस्येयमुक्तिः। भारविणापि दुर्य्योधनस्य पक्षपात-रहितां विचारपद्धतिं प्रकाशयतोक्तम्—

वसूनि वाञ्छन्न वशी न मन्युना स्वधर्म इत्येव निवृत्तकारणः।
गुरूपदिष्टेन रिपौ सुतेऽपि वा निहन्ति दण्डेन स धर्मविप्लवम् ॥
(कि. १।१३)

प्रकृतिवर्णनासादृश्यम्

कालिदासस्य काव्यरचनायां मानवेतरप्रकृतिः प्रायेण मानवप्रकृत्या सह मैत्रीमापन्नेव चित्रिता। भारविकाव्येऽपि तादृशं चित्रणमन्तरान्तरा नयनयोरापतति। तथाहि नन्दिनीपरिचर्य्यातत्परे दिलीपे वनं प्रविष्टे वृक्षाः

पक्षिणां विरावैर्जयशब्दं कृत्वा तमभिनन्दयामासुः लताश्च प्रसूनवर्षणैस्तं संवर्धयाञ्चक्रुः पवनोऽपि मन्दं मन्दं प्रवहन् तं सेवितवानिति कालिदासेन रघुवंशकाव्यस्य द्वितीये सर्गे वर्णितम्। तद्यथा—

विसृष्टपार्श्वानुचरस्य तस्य पार्श्वद्रुमाः पाशभृता समस्य।
उदीरयामासुरिवोन्मदानामालोकशब्दं वयसां विरावैः॥ (रघु. २।९)
मरुत्प्रयुक्ताश्च मरुत्सखाभं तमर्च्यमारादभिवर्तमानम्।
अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः॥
(रघु. २।१०)

पृक्तस्तुषारैर्गिरिनिर्झराणामनोकहाकम्पितपुष्पगन्धी।
तमातपक्लान्तमनातपत्रमाचारपूतं पवनः सिषेवे॥ (रघु. २।१३)

धनञ्जयेऽपि तपस्यार्थमिन्द्रकीलमधिरोहति सति महीरुहो भ्रमरविरुतैर्जयशब्दं कृतवन्तः पुष्पाणि च समवर्षन् सुगन्धः पवनोऽपि बन्धुवृत्त्या तमालिङ्गितवानिति भारविणा स्वकाव्यस्य षष्ठे सर्गे वर्णितम्। यद्यथा—

तमनिन्द्यबन्दिन इवेन्द्रसुतं विहितालिनिक्वणजयध्वनयः।
पवनेरिताकुलविजिह्मशिखा जगतीरुहोऽवचकरुः कुसुमैः॥
(कि. ६।२)

अवधूतपङ्कजपरागकणास्तनुजाह्नवीसलिलवीचिभिदः।
परिरेभिरेऽभिमुखमेत्य सुखाः सुहृदः सखायमिव तं मरुतः॥
(कि. ६।३)

प्राकृतिकपदार्थानां वास्तवानुगचित्रणेऽपि कविवरयोरनयोः कादाचित्कं सादृश्यं परिदृश्यते। तथाहि शरत्काले सम्प्रवृत्ते वृषाणां दर्पोद्धतं विचरणमुभाभ्यामेव कविभ्यां वर्णितम्। तद्यथा—

मदोदग्राः ककुद्मन्तः सरितां कूलमुद्रुजाः।
लीलाखेलमनुप्रापुर्महोक्षास्तस्य विक्रमम्॥ (रघु. ४।२२)
परीतमुक्षापजये जयश्रिया नदन्तमुच्चैः क्षतसिन्धुरोधसम्।
ददर्श पुष्टिं दधतं स शारदीं सविग्रहं दर्पमिवाधिपं गवाम्॥
(कि. ४।११)

तस्मिन् काले मदमत्तो वृषो वृषान्तरं न सहते नदीतटगतानां मृत्तिकानां

शृङ्गाभ्यामुत्तोलनं करोति। एतादृशः शरत्कालोचितो वृषस्वभावः श्लोकद्वये भिन्नया भङ्ग्या प्रकाशितः।

औपम्यसाम्यम्

कुमारसम्भवे समाधिमग्नस्य महादेवस्य तथा किरातार्जुनीये शिवगणैः सहाभियोक्तुमुद्यतस्य धनञ्जयस्य वर्णनायामौपम्यसादृश्यं परिलक्ष्यते। महादेवं वर्णयता कालिदासेन कथितम्—

अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम्।
अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम्॥

(कु॰ ३।४८)

धनञ्जयं वर्णयतो भारवेरुक्तिः—

निषण्णमापत्प्रतिकारकारणे शरासने धैर्य्य इवानपायिनि।
अलङ्घनीयं प्रकृतावपि स्थितं निवातनिष्कम्पमिवापगापतिम्॥

(कि॰ १४।३७)

महादेवस्य महानुभावं प्रकाशयितुं कालिदासेनोपमानत्रयमुपात्तम् अम्बुवाहः अपामाधारः प्रदीपश्चेति। प्रत्युपमानमेकैकं विशेषणमपि संयोजितम्। संग्रामात् पूर्वस्मिन् क्षणे गाण्डीवे वाणं योजयतो धनञ्जयस्य गाम्भीर्य्यं वर्णयतो भारवेरुपरि कालिदासोपात्तेषु त्रिषूपमानेषु एकस्य प्रभावः पतितः। तथाच अपामाधार इति कालिदासोक्तमुपमानमेव भारविश्लोके आपगापति-रित्युप मानरूपेण लक्ष्यते। किञ्च कालिदासीयं निवातनिष्कम्पेति प्रदीपस्य विशेषणमत्र आपगापतेर्विशेषणरूपेण भारविणा संयोजितम्। एवमत्र निवातनिष्कम्पमिवेति शब्दोपादानसादृश्यमप्युभयोर्लक्षणीयम्।

छद्मवेशेन समागतो महादेवस्तरुण्याः पार्वत्या वल्कलधारणस्यानौचित्यं प्रतिपादयन्नब्रवीत्—

किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम्।
वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते॥

(कु॰ ५।४४)

यौवने वार्धक्योचितं वल्कलधारणं न तथा युक्तं यथा स्फुटचन्द्रतारका विभावरी अरुणस्य न योग्या ; यतोऽरुणकाले तादृशी विभावरी न सम्भवति।

किरातार्जुनीये वासवस्योपदेशस्याभाजनतामात्मनः प्रतिपादयितुमर्जुनेनैव-मुक्तम्—

श्रेयसोऽप्यस्य ते तात ! वचसो नास्मि भाजनम् ।
नभसः स्फुटतारस्य रात्रेरिव विपर्य्ययः ॥ (कि. ११।४४)

धनञ्जयः श्रेयस्करस्यापि वासवप्रदत्तस्योपदेशस्य पात्रं तथा न भवति यथा दिवसो रात्रिकालीनस्य नक्षत्रयुक्तस्य नभसः, यतो दिवसे तारकासमन्वितं नभो न दृश्यते। एवमत्र द्वयोरुपमेयपदार्थयोः (कालिदासकाव्ये यौवन-वल्कलयोः भारविकाव्ये धनञ्जयवासवोपदेशयोः) मिथोविरोधप्रतिपादनाय एकविधयोरेवोपमानयोः (एकत्र प्रदोषनिशारुणयोरन्यत्र दिवसतारकान्वित-नभसोः) उपादानं कृतं कविभ्याम् ।

वस्तुवर्णनाश्रयं साम्यम्

शिवशिरःस्थितचन्द्रस्य किरणैरलकाया हर्म्याणि नित्यमेव समुद्भासितानि भवन्तीति कालिदासेन कल्पितम् । शिवस्यैव करनिकरैर्हिमालयस्य वनप्रान्ताः कृष्णपक्षेऽपि विशदीभूता जायन्त इति भारविणा वर्णितम् । शिवस्य शिरसि स्थितस्य निशाकरस्य करनिकाराणां तत्रत्यवस्तुसमुद्भासकत्वरूपं कल्पना-सादृश्यमुभयत्र । तद्यथा—

गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या । (पूर्वमे ७)
सततमसितयामिनीषु शम्भोरमलयतीह वनान्तमिन्दुलेखा ।
(कि. ५।४४)

विनयोक्तिसादृश्यम्

अभिज्ञानशकुन्तलस्य सप्तमाङ्के स्वयं सम्पादितस्य दुर्जयदानववधव्यापारस्य दुष्यन्तेन तथा विक्रमोर्वशीयस्य प्रथमाङ्के तथाविधव्यापारस्य पुरूरवसा शतक्रतु-महिमैकसाध्यत्वं कथयता आत्मनो विनयविभूषितं चरित्रगौरवं प्रकाशितम् । किरातार्जुनीयस्य प्रथमसर्गेऽपि स्वबुद्धिपाटवात् विज्ञातदुर्योधनराज्यशासन-पद्धतिनापि वनचरेण तादृशं गौरवं युधिष्ठिरे समारोपितम् । तद्यथा—

अत्र खलु शतक्रतोरेव महिमा स्तुत्यः ।
सिद्ध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः सम्भावनागुणमवेहि
तमीश्वराणाम् ॥ (अभि. ७।५)

ननु वज्रिण एव वीर्य्यमेतद् विजयन्ते द्विषदो यदस्य पक्ष्याः ।
(विक्र. १।१५)

निसर्गदुर्बोधमबोधविक्लवं क्व भूपतीनां चरितं क्व जन्तवः ।
तवानुभावोऽयमवेदि यन्मया निगूढतत्त्वं नयवर्त्म विद्विषाम् ॥
(कि. १।६)

जागतिकतथ्यसमृद्धानां भावानामुपस्थापनानुरूप्यम्

कवीनां प्रातिभनेत्रे जागतिकतथ्यानि यथायथरूपेण प्रतिभान्ति। कालिदासेन भारविणा च स्वस्वकृतिषु तादृशानां बहुविधानां तथ्यानामुपस्थापनं कृतम्। तेषु उभयोः कविवरयोः समानचिन्तावभासकानि कतिचन स्थलानि प्रदर्शयितुं यत्यते।

योग्यसमागमप्रशंसा

योग्येन सह योग्यस्य सम्मेलनं सर्वेषामेव प्रशंसनीयतां गाहत इति भावानुरूप्यमुभयोः कृतौ प्राप्तरूपम्। तथाहि अजेन्दुमत्यो र्योग्यसमागमं संस्तुवता कालिदासेनोक्तम्।

शशिनमुपगतेयं कौमुदी मेघमुक्तं
जलनिधिमनुरूपं जह्नुकन्यावतीर्णा।
इति समगुणयोगप्रीतयस्तत्र पौराः
श्रवणकटु नृपाणामेकवाक्यं विवव्रुः ॥ (रघु ६।८५)

दुष्यन्तशकुन्तलयोरनुरूपसंयोगं प्रशंसयता कण्वशिष्येणोक्तम्—

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमतीव सत्क्रिया।
समानयंस्तुल्यगुणं बधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥
(शकु. ५।१५)

शरद्वर्णनप्रसङ्गे पद्मयुक्तत्वान् मनोहारिणि वारिणि मनोरमस्य कलमस्य समागमसौन्दर्य्यं समभिनन्दयता भारविणोक्तम्—

तुतोष पश्यन् कलमस्य सोऽधिकं सवारिजे वारिणि रामणीयकम्।
सुदुर्लभे नार्हति कोऽभिनन्दितुं प्रकर्षलक्ष्मीमनुरूपसङ्गमे ॥
(कि. ४।४)

वर्षाशरदोः ऋतुसन्धिं वर्णयता भारविणोक्तम्—

समदशिखिरुतानि हंसनादैः कुमुदवनानि कदम्बपुष्पवृष्ट्या ।
श्रियमतिशयिनीं समेत्य जग्मुर्गुणमहतां महते गुणाय योगः ॥
(कि. १०।२५)

स्वभावसुन्दरस्य सर्वत्र सुन्दरत्वम्

प्रकृत्या सुन्दरं वस्तु येन केनापि प्रसाधितमप्रसाधितं वा सुन्दरमेव प्रतिभातीति भावसाम्यं कविद्वयवचसि बहुत्र परिलक्ष्यते । तद्यथा—

यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत्तदाननम् ।
न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते ॥ (कु. ५।६)

अत्र पार्वत्या आननस्य शिरोरुहैरिव जटाभिरपि रम्यत्वं प्रति तथा पङ्कजस्य भ्रमरवृन्देनेव शैवालसङ्गेनापि सुन्दरत्वं प्रति निसर्गरम्यत्वरूपो हेतुर्गम्यमान एव । तस्य च वाच्यत्वेन प्रकाशनं यथा शाकुन्तले—

सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥
(शकु. १।१८)

वल्कलपरिहितां शकुन्तलामुद्दिश्य दुष्यन्तस्येयमुक्तिः । श्लोकस्यास्य चतुर्थे चरणे कविना स्पष्टत एवोक्तम्—निसर्गरम्यस्य वस्तुनो येन केनापि रम्यता जायत एवेति । अभिज्ञानशाकुन्तलस्य षष्ठेऽङ्केऽपि विरहखिन्नं राजानमभिलक्ष्य कञ्चुकिनोक्तम्—'अहो सर्वावस्थासु रामणीयकमाकृतिविशेषाणाम् । मालविकाग्निमित्रस्य द्वितीयेऽङ्केऽपि मालविकां विलोक्य राज्ञाग्निमित्रेणोक्तम्—सर्वावस्थासु चारुता शोभां पुष्यति । महाकवेर्भारवेः काव्येऽपि भावस्यास्य प्रकाशोऽसकृत् परिलक्ष्यते । तथाच वार्षिकशोभोपकरणाभावेऽपि शरन्नभः प्रकृत्यैव रम्यमजायतेति वर्णयता भारविणोक्तम्—

पतन्ति नास्मिन् विशदाः पतत्रिणो धृतेन्द्रचापा न पयोदपङ्क्तयः ।
तथापि पुष्णाति नभः श्रियं परां न रम्यमाहार्य्यमपेक्षते गुणम् ॥
(कि. ४।२३)

स्वेदस्यापि विभूषणत्वं प्रतिपादयता भारविणान्यत्रोक्तम्—

सम्पेदे श्रमसलिलोद्गमो विभूषा रम्याणां विकृतिरपि श्रियं तनोति ।
(कि. ७।५)

विकारकारणेऽप्यविकृतता

विकारकारणे विद्यमानेऽपि महतां चित्ते विकृतिर्न जायत इति भावो द्वयोरेव कविवरयोः काव्ये समुपस्थापितः। तथाहि कुमारसम्भवे वसन्तो यथा समाहितचित्तस्य महादेवस्योद्दीपनाय नालमभवत्तथा किरातार्जुनीयेऽपि वर्षर्तुस्तपस्यतोऽर्जुनस्य चित्तविकृतिं जनयितुं न समर्थः समाजायत। तद्यथा—

श्रुताप्सरोगीतिरपि क्षणेऽस्मिन् हरः प्रसंख्यानपरो वभूव।
आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति॥ (कु. ३।४०)
अभिभवति मनः कदम्बवायौ मदमधुरे च शिखण्डिनां निनादे।
जन इव न धृतेश्चचाल जिष्णु र्नहि महतां सुकरः समाधिभङ्गः॥
(कि. १०।२३)

अत्र कालिदासेन भारविणा च यथाक्रमं महादेवस्य धनञ्जयस्य च विकार—कारणसद्भावेऽपि विकाराभावं प्रतिपाद्य महामहिमशालिनां चरित्रवैशिष्ट्य-प्रकाशनद्वारा तादृशो विकाराभावः समर्थितः। अतः श्लोकद्वयेऽस्मिन् सामान्येन विशेषसमर्थनरूपोऽर्थान्तरन्यासोऽलंकारः।

क्षत्रियशब्दस्य व्युत्पत्तिलभ्यार्थप्रतिपादनम्

'क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः। (रघु. ५।५३) इत्युक्त्वा दिलीपो यथा विपन्नत्रायकत्वमेव क्षत्रियशब्दस्य व्युत्पत्तिलभ्योऽर्थ इति प्रतिपादितवान् तथैव द्रौपदी 'स क्षत्रियस्त्राणसहः सतां यः' (कि. ३।४८) इत्युक्त्वा धनञ्जयाय सज्जनत्राणकारित्वमेव क्षत्रियत्वमिति स्मारितवती।

सतां समुदारा दृष्टिः

स्त्रीत्वपुंस्त्वनिबन्धनं भेदमनादृत्य सज्जनानां दृष्टिर्गुणपक्षपातिनी भवति इति तथ्यमुभाभ्यामेव कविभ्यामुररीकृतम्। तथाहि समागतान् सप्तर्षीन् तथा अरुन्धतीम् समानप्रतिपत्त्या समगृह्णान् महादेवः। तदेव समर्थयता कालिदासेनोक्तम्—

स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम्। (कु. ६।२)

हितार्थयुक्तत्वात् स्त्रिया अपि द्रौपद्या वचनं युधिष्ठिरेण ग्रहणीयमिति समर्थयितुं किरातार्जुनीये भीमेनोक्तम्—

ननु वक्तृविशेषनिस्पृहा गुणगृह्या वचने विपश्चितः। (कि. २।१५)

१। भवभूतिनाप्युक्तम्—
गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः। उ. च. ४।११

समानरूपाण्युक्त्यन्तराणि

प्रीतिरकारणमेव प्रीतिपात्रस्याकल्याणमाशङ्कते। यथोक्तम्—अतिस्नेहः पापाशङ्की। (अभि. अंकः ४) प्रेम पश्यति भयान्यपदेऽपि। (कि. ६।४०) महतामवमाननमनिष्टजनकं भवति। यथोक्तम्—प्रतिबध्नाति हि श्रेयः पूज्य-पूजाव्यतिक्रमः। (रघु. १।६) दिशत्यपायं हि सतामतिक्रमः (कि. १४।६) रुचिवैचित्र्यं जगति परिदृश्यमानम्। यथोक्तम्—भिन्नरुचिर्हि लोकः। (रघु. ६।३०) विचित्ररूपाः खलु चित्तवृत्तयः। (कि. १।३७) गुणानामाधिक्ये सामान्यो दोषो न परिगण्यते। यथोक्तम्—एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः। (कु. १।३) नाल्पीयान् खलु सुकृतं हिनस्ति दोषः। (कि. ७।१२) गुणानां लोकानुरञ्जकत्वं प्रसिद्धम्। यथोक्तम्—पदं हि सर्वत्र गुणैर्निधीयते। (रघु. ३।६२) कमिवेशते रमयितुं न गुणाः। (कि. ६।२४) सतां सद्भिर्मैत्री त्वरितमेव जायते। यथोक्तम्—यतः सतां सन्नतगात्रि! सङ्गतं मनीषिभिः साप्तपदीनमुच्यते। (कु. ५।३६) सम्बन्धमाभाषणपूर्वमाहुः (रघु. २।५८) विश्वासयत्याशु सतां हि योगः। (कि. ३।३१)

काव्यार्थसादृश्यविधावालंकारिकाणां समीक्षा

नवनवोन्मेषशालिनीं प्रतिभामुपजीव्य यद्यपि कवयो नवनवकाव्यानि विरचयन्ति तथापि तेषां रचनासु कदाचित् किमपि सादृश्यं समापतति। कवीनां कृतिषु सम्भवदेतादृशं सादृश्यमेव संवादनाम्नाभिहितं ध्वनिकृता। यथोक्तं—संवादो हि काव्यार्थस्योच्यते यदन्येन काव्यवस्तुना सादृश्यम्। (ध्वन्या, पृ. ५६५) तादृशश्च संवादः प्रतिबिम्बवदालेख्यवत्तुल्यदेहिवदिति त्रिविधो भवितुमर्हतीति तेनैव समीरितम्। तद्यथा—

संवादो ह्यन्यसादृश्यं तत् पुनः प्रतिबिम्बवत्।

आलेख्याकारवत्तुल्यदेहिवच्च शरीरिणाम्॥ (ध्वन्या. ४।१२)

जगत्यस्मिन् बिम्बप्रतिबिम्बयोर्यथा सर्वथैकरूपत्वं तथा द्वयोः कविकर्मणोर्यत्र सम्पूर्णाभिन्नत्वं तत्रैव प्रतिबिम्बवत् संवाद इति समुन्नेयम्। अयमेवार्थो राजशेखरेणाप्युक्तम्। तद्यथा—

अर्थः स एव सर्वो वाक्यान्तरविरचना परं यत्र।

तदपरमार्थविभेदं काव्यं प्रतिबिम्बकल्पं स्यात्॥ (का. मी. पृ. २४२)

निपुणश्चित्रकरो यथा चित्रे कस्या अप्याकृतेर्बाह्यरूपस्य केवलमनुकरणं न करोति परन्तु तस्या आन्तरतात्पर्य्यप्रकाशनविधौ यततेतरां तथैव यत्रार्वाचीनेन कविना प्राचीनकविकृतेः किमपि परिवर्तनं विधाय किञ्चिदभिनवत्वमानेतुं प्रचेष्टते तत्रैवालेख्यप्रख्यवत् संवादः सम्भवति। अस्मिन्नालेख्यप्रख्ये संवादे कविरात्मनः प्रतिभाप्रकर्षात् मौलसृष्टेः कमपि संस्कारं समादधाति। एतदेवाभिप्रेत्य राजशेखरेणोक्तम्—

कियतापि यत्र संस्कारकर्मणा वस्तु भिन्नवद्भाति।

तत् कथितमर्थचतुरैरालेख्यप्रख्यमिति ॥ (का. मी. पृ. २४३)

संवादप्रकारेऽस्मिन्ननुकार्य्यानुकारयोः वैलक्षण्ये किञ्चिद् भासमानेऽपि सादृश्यबुद्धिर्देदीप्यत एव।

लोकेऽस्मिन् रम्याकृतिद्वयस्य यादृच्छिकं साम्यं बहुत्र नयनयोरापतति। परन्तु तेन न कस्या अप्याकृतेः सौन्दर्य्यहानिश्चेतसि प्रतिभासते। यतः प्रत्याकृति अन्तः परिस्फुरति विलक्षणा प्राणशक्तिः। प्राणशक्ते र्वैलक्षण्यमेव प्रत्याकृति पृथक् सौन्दर्य्याधानहेतु। अनयैव रीत्या ययोः कविकर्मणोर्बाह्याकृतिगते साम्ये परिदृश्यमानेऽपि रमणीयतारूपान्तःप्रकृतिगतं वैचित्र्यं सुतरामनुभूयते तत्रैव तुल्यदेहिवत् संवाद इत्युच्यते। विषयेऽस्मिन् राजशेखरेणोक्तम्—

विषयस्य यत्र भेदेऽप्यभेदबुद्धिर्नितान्तसादृश्यात्।

तत्तुल्यदेहितुल्यं काव्यं बध्नन्ति सुधियः कवयः ॥ (का. मी. पृ. २४३)

सुन्दरीणां रमणीनां मुखच्छायायां पूर्णचन्द्रस्य सुषमा परिलक्ष्यते तथात्वेऽपि सुन्दरीणां मुखकान्तिः पूर्णचन्द्रद्युतेर्निरथकमनुकरणमिति न कस्यापि बोधः। यतो रमणीनां शशिच्छायमुखाभोगस्यान्तर्विलसति पृथक्शरीरावच्छिन्नस्यात्मनो लीलावैचित्र्यम्। तथाचोक्तं ध्वनिकृता—

आत्मनोऽन्यस्य सद्भावे पूर्वस्थित्यनुयाय्यपि।

वस्तु भातितरां तन्व्याः शशिच्छायमिवाननम् ॥ (ध्वन्या. ४।१४)

त्रिविधेष्वेषु संवादेषु प्रथमद्वितीययोः सर्वथा हेयत्वं तृतीयस्य चोपादेयत्वं ध्वनिकृता प्रतिपादितम्। तद्यथा 'तत्र पूर्वं प्रतिबिम्बकल्प काव्यवस्तुपरिहर्तव्यं सुमतिना। यतस्तदन्यात्म तात्त्विकशरीरशून्यम्। तदनन्तरमालेख्यप्रख्यमन्यसाम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेनत्यक्तव्यम्। तृतीयस्तु

विभिन्नकमनीयशरीरसद्भावे सति ससंवादमपि काव्यवस्तु न त्यक्तव्यम् कविना। न हि शरीरी शरीरिणान्येन सदृशोऽप्येक एवेति शक्यते वक्तुम्। (ध्वन्या. पृ. ५६५-६) राजशेखरस्य मते तु प्रथमं सादृश्यमेव परित्यक्तव्यम्। यथोक्तम्—'सोऽयं कवेरकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः'। (का. मी. पृ. २४७) द्वितीयं तृतीयञ्च सादृश्यं तस्य मते ग्रहणयोग्यम्। यथोक्तम्—'ता इमा आलेख्यप्रख्यस्य भिदाः। सोऽयमनुग्राह्यो मार्गः'। (का. मी. पृ. २४६) अपि च 'ता इमा स्तुल्यदेहितुल्यस्यप रिसंख्याः। सोऽयमुल्लेखवाननुग्राह्यो मार्ग इति सुरानन्दः'। (का. मी. पृ. २५३)

इदमत्रावधेयम्—महाकविः कालिदासस्तथा भारविद्वाविव स्वे स्वे कविकर्मणि स्वतन्त्रौ। द्वयोरेव काव्यसृष्टिः सहृदयहृदयाह्लादं नितरां विदधाति। तत्र भारवेरुपरि कालिदासस्य यः प्रभावः समापतित इव प्रतिभाति स न भारवेरपकर्षाधायकम्। विषयेऽस्मिन् राजशेखरस्योक्तिरवधारणीया—

शब्दार्थोक्तिषु यः पश्येदिह किञ्चन नूतनम्।
उल्लिखेत् किञ्चन प्राच्यं मन्यतां स महाकविः॥ (का. मी. पृ. २४१)

उक्तञ्चापि ध्वनिकृता—

दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात्।
सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः॥ (ध्वन्या. ४।४)

—o—

News of the Department (1984-86)

The department of Sanskrit, the oldest Post-Graduate dept. oi the University of Calcutta, functioned normally during the year with the noteworthy change that its number of students declined steeply in the year under consideration. It is the result of the change in the education policy on language-study and the feeder channel that supplies students to the Post-Graduate classes from schools and colleges is gradually gettting dried up. The number of students who prepared for M.A. (final) exmination will show that.

The activities of the department under the headship of Professor Asoke Chatterjee may be summarised in the following way :—

1. *Ashutosh Sanskrit Series* : An important and prestgious publication series of the University remaining idle for quite sometime in the recent past has been reactivised this year. "The *Piṅgalacchandaḥ sūtra,* A study"—written by Prof. Asoke Chatterjee has been included in this series and has just come out. Acyuta's unpublished commentary on the Hāralatā of Aniruddhabhaṭṭa—an important work on funerary customs has been included for publication in the series under the editorship of Prof. A. Chatterjee.

2. *Manuscript Library* ; The rich mss. collection of the dept. is now rennovated and rearranged for making the works more readily and fruitfully available to readers and researchers. Fumigation of about 2000 Mss. is now completed. A catalogue of the codices is being prepared by Dr. Miss Mira Roy, keeper of Mss. in the dept.

3. *Seminar Library* : A departmental Seminar library for use of Pre-M.A., M.A. and M.Phil students has been started and is working smoothly under the supervision of Dr. S. Acharya. This year text and reference books worth Rs. 8000/- have been added to it and four additional almirahs are acquired for that purpose. In future it is expected that a departmental librarian will be appointed to look after the library and render more effective service to the students. Students of the dept. use this library very much.

4. *M. Phil Class* : M. Phil course in Sanskrit in the University was introduced this year for the first time and as many as 22 students passsed out and the result was declared in time in June 1986. In 1987 also dissertations have been submitted and seminar works have been completed. Viva voce of 23 students have already been made and the written exmination is scheduled to be held with effect from 20.4.87.

5. *M. A. Class* : It is well known that even for a small dislocation in a small part of the chain of exmns. beginning from secondary to M.A. (exmns being conducted by different agencies)—punctuality of the academic calendars cannot be achieved. For reasons beyond control M.A. exmns. of the dept. could not be held in time for some time in the past. It is a matter of great joy and pride that persistent effort and ready and unstinted co-operations of all teachers of the dept. made the exmn. programme almost uptodate. M.A. exmn. 1986, scheduled to be held in December 1986, could not however be held earlier than March 1987 owing to various factors.

6. *Pre M.A. Class* : For the sake of students who passed B.A. Exmn. of the University with Sanskrit as a subsidiary subject and not as Honours subject, the University arranged for a one year bridge-course leading to regular M.A. class. The experiment proved successful and quite a good number of students last year joined M.A. class after passing that Pre-M.A. exmn. This year the numbers of students reading at this class is twenty.

7. *Ph. D. Students* : A good number of students (about 20) has been carrying on their research work under the supervision of different teachers of the department. This year three of them, Shri Ramchandra Pal, Shri Chandankumar Chakravorty and Shri Ratikanta Sinharay have been admitted to the Ph.D. Degree of the University. They prepared their theses under the guidance of head of the department, Professor Asoke Chatterjee.

8. *Sanskrit Day* : This year also the dept. observed Sanskrit day with great enthusiasm. In the function held at the Centenary Hall under the Presidentship of Prof. P. K. Mookherji, Pro. V. C. (Academic), Prof. Gaurinath Shastri spoke on Bhavabhuti's immortal drama Uttararamacharita.

Visitors were treated to Sanskrit songs, recitations and Sanskrit dramas presented by students of the dept. and everyone enjoyed the function while remembering the great heritage of Sanskrit.

9. *Academic tours and excursions* : This year, under the leadership of Dr. D. Ghosh, students of the dept. went out on educational tours and visited the Museums at New Delhi, Mathura and some other places.

10. *Agartala Centre of Sanskrit Dept.* This centre has also been carrying on its normal work under the stewardship of young teachers like Dr. B. Chawdhury, Dr. S. De and the students there

are faring well in the University exmn. Last time (1985) one student of the Agartala campus stood first in first class among the successful students in the M.A. Sanskrit exmn. Prof. A. Chatterjee, Dr. S. R. Banerjee, Dr. D. Ghosh and Dr. S. Acharya delivered a series of lectures on different aspects of Sanskrit language, literature and philosophy in that place.

Teachers of the dept. having been specially invited, attended, presented papers and participated in academic deliberations in different seminars and workshops held at places like Patna, Sagar, Ujjain, Lucknow, Banares, Jaipur, Madura, New Delhi, Poona, etc. and at the last session of the All India Oriental Conference held in Calcutta.

That the teachers of the dept. are academically quite active is proved by the submission of a bunch of dissertations (23 in 1986) prepared under their guidance and submitted by the students of the dept. for the M.Phil. degree. These were examined by outstation experts and highly appreciated. This year also similar number of theses for the same purpose has been submitted and the teachers did their part of the work well. Below is appended a sample showing activities of the teachers in the field.

Prof. A. Chatterjee's publications during the period include ;

1. Bhaṭṭanārāyaṇa—published by the Sahitya Akademi, New Delhi.
2. Studies in an ancient treatise on Indian Art. Sanskrit Book Depot, Calcutta.
3. Piṅgalacchandaḥsutra, A Study—published by Calcutta University.

Dr. D. Ghosh—wrote mainly on the concept of Abhāva in Nāyāya-Vaiśeṣika and published besides his dissertation (Abhāvavimarśaḥ, Sampurnananda Sanskrit University, 1934) articles in the Journals of Sanskrit Sahitya Parishat, Calcutta, Sagar University, Proceedings of the World Skt. Conference etc. He is now busy in Sanskrit rendering of Tagore songs.

Dr S. R. Banerjee wrote several articles and books during the year numbering over twelve of which only a few could be mentioned : (1) *Perfect Subjunctive and Optative in Greek and Sanskrit* (BDCPL, Vol. IX, 1985), (2) *Speculative Grammarians in the Middle Ages in Europe* (1986), (3) *Semantic Analysis of the Perfect Imperative in Homer* (JAS, 28, 1986), (4) *Pāṇini and Dionysius Thrax* (AIOC, 1986) Besides these, Dr Banerjee delivered P. D. Gune Memorial Lectures on "*The Sanskrit Dialects*" at Poona University in March, 1986. Dr Banerjee has written a book on Sanskrit Philology which will come out by June 1987.

Other teachers of the Department are also engaged in their research activities.

UNIVERSITY OF CALCUTTA

Department of Sanskrit

First batch of M. Phil. Students (1985-1986)

Sitting (Ground, left to right Students): Krishna Basu, Padma Rakshit, Sudipa Bandopadhyay, Anita Chakravarty, Kabita Maity, Shampa Sarkar, Kalpana De. *Sitting* (First row, left to right Students): Ila Nanda, Chanchala Bhattacharya, Madhumita Pal, Swati Bhattacharya, Chandrima Sarkar, Arundhuti Mukherjee, Anjana Guha, Shyamali Datta, Rama Sharma. *Sitting* (Second row, left to right Teachers): Dr. S. R. Banerjee, Dr. Shanti Banerjee, Dr. S. Mukherjee, Dr. K. K. Dasgupta, Dr. J. Ganguly, Dr. M. K. Ganguly, Prof. Asoke Chatterjee, (Convener and Co-ordinator, M. Phil. Programme Committee), Dr. S. N. Acharya, Dr. D. Ghosh, Dr. N. K. Chatterjee, Sri S. Mishra. *Standirg* (Last row, left to right Students): Yajneswar Raut (bearer), Gita Banerjee, Shikha Pal, Lina Samui, Suchitra Das, Sandhya Sarkar, Dipali Roy, Piali Mukherjee.

Some participants of the All India Vedic Congress organised by the Department of Sanskrit.

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Publications of Calcutta University

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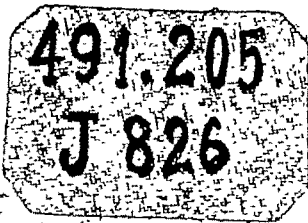
UNIVERSITY OF CALCUTTA

DEPARTMENT OF SANSKRIT

कलिकाताविश्वविद्यालयसंस्कृतविभागीयपत्रिका

Journal of the Department of Sanskrit

UNIVERSITY OF CALCUTTA

DEPARTMENT OF SANSKRIT

The second volume of the Journal of the Department of Sanskrit is hereby presented to the academic world. The contributions are from the teachers and research students of the Department. It is hoped that, like its predecessor, it will be welcomed and appreciated by scholars.

Mrinal Kanti Gangopadhyay
Teacher-in-charge
Department of Sanskrit

CONTENTS

PĀṆINI, PIṄGALA AND ŚAUNAKA

ASOKE CHATTERJEE

In comparison to the *Ṛgveda Prātiśākhya* and the *Piṅgalachandaḥsūtra* we may safely say that Piṅgala was earlier than Śaunaka as he flourished just after Pāṇini. The definition of *sūtra* itself suggests that conciseness is the main characteristic feature of a *sūtra*. The nature of precision indicates the antiquity of the *sūtrakāra*. In this regard Pāṇini's grammar and its technique of composition are indeed the best example of *sūtra*. Where Pāṇini writes *akaḥ savarṇe dīrghaḥ*, the same *sūtra* according to the author of the *Ṛgveda Prātiśākhya* is *samānākṣare sasthāne dīrgham ekam ubhe svaram*. Again Pāṇini's *ādguṇaḥ* according to Śaunaka is *ikārodaya ekāram akāraḥ sodayaḥ* and *tathā ukārodaya okāram*, etc. Besides these, pratyāhāra is not accepted by Śaunaka. On the other hand, Pāṇini for conciseness of *sūtras* took fourteen Māheśvara *sūtras* and other pratyāhāras. If Śaunaka would have been earlier than Pāṇini we may get in Śaunaka the more abridged form of the *sūtras*. Piṅgala followed the technique and tendency to concise like Pāṇini in his *Chandaḥsūtra*, as for example, in the very first *sūtra*, *dhīśrīstrīm*,[1] he has given an extensive idea of his precision. Halāyudha in his *vṛtti* remarks *trivirāmaṃ daśavarṇaṃ sanmātram uvāca piṅgalasūtraṃ chandobaddhapadārthapratyayahetoś ca śāstrādau*. It is indicated in the first *sūtra* that these are three stops (*trayo virāmā vicchedā yatreti trivirāmam*). If we analyse the three words we get syllables like dh, ī, ś, r, ī, s, t, r, ī, m. The moras are also indicated in this *sūtra* (for *dhī*-2, *śrī*-2, *strī*-2).

There exist certain points of similarities between Piṅgala and Pāṇini.

In the *Aṣṭādhyāyī* of Pāṇini we find *sūtras* both *laukika* and *vaidika*. Piṅgala also dealt with classical and Vedic metres.

Taking recourse to pratyāhāras Pāṇini has commendably concised the *sūtras*. Piṅgala also controlled with nine *gaṇas*.

Pāṇini at the beginning used *vṛddhirādaic* as auspicious *sūtra*. Piṅgala also used *dhīśrīstrīm* (which suggests auspicousness) as the first *chandaḥsūtra*.

1. Piṅgala. I. 1,

Pāṇini at first has given the definition of lengthening and P ṅgala the lengthened syllables.

Pāṇini used the word *vṛddhi* as *nāndī* and Piṅgala used *dhī*, both practically demonstrating the same connotation.

To concise the *sūtras* Pāṇini has devised and taken recourse to pratyāhāras. Piṅgala also acknowledged eight kinds of *gaṇas* in his *Chandaḥsūtra*. Pāṇini also has given six kinds of definitions of *sūtras* like Piṅgala. Similarity is also to be marked in the sphere of *anuvṛtti*. The metrical composition of Piṅgala is divided into eight Adhyāyas as in Pāṇini. Pāṇini in his *Aṣṭādhyāyī* has not given the examples of his *sūtras*. Piṅgala also following Pāṇini has not given illustrations of his *sūtras*. All the examples required in the *Chandaḥsūtra* of Piṅgala are given by Halāyudha, the commentator. But Śaunaka on the other hand has given examples of his *sūtras* in the metrical *sūtras* of the *Ṛgveda Prātiśākhya*. From all these we may say that Piṅgala was certainly influenced by Pāṇini.

The language of the *Ṛkprātiśākhya* is indeed lucid and devoid of the general characteristics of *sūtras*, in that this book is not at all hard to understand like other *sūtras*. Moreover, the author has not given much care to concise the *sūtras*. The *sūtras* regarding metre here are composed in Anuṣṭup, Triṣṭup and Jagatī. There are so many classifications of Vedic metre available in this book. All the examples here cited by the author are taken from the *Ṛgveda*.

The metrical composition of Piṅgala is written in prose style. The language of Piṅgala is easy to some extent, in some places, however, it is difficult. But in comparison to Pāṇini the *sūtras* are not so difficult to understand. Piṅgala has given only a few classifications of the Vedic metres. The commentator of the *Chandaḥsūtra* has cited examples from various Saṃhitās, Brāhmaṇas, etc.

The metrical composition of Piṅgala is applicable both to the Vedic and classical metres. But the rules regarding metres available in the *Prātiśākhya* are only for the Vedas. For that reason only, Piṅgala in the preface of his book has given the Saṃjñās, Paribhāṣās, etc. There are eight *gaṇas* for classical metres.

What is stated in the second chapter of Piṅgala's *Chandaḥsūtra* finds place also in the beginning of the metrical *sūtras* of the *Ṛkprātiśākhya*. At first it is stated that the metre of Prajāpati is of

seven kinds. Those are Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅkti, Triṣṭup and Jagatī. According to Śaunaka the first *sūtra* is—

gāyatryuṣṇiganuṣṭub ca bṛhatī ca
prajāpateḥ paṅktistriṣṭub jagatī ca sapta
chandāṃsi tāni ha aṣṭākṣaraprabhṛtīni

Beginning from first upto the fourteenth *sūtra* he has shown the seven forms of Prajāpati, Deva, Asura, Ṛṣi, Yajuḥ, Sāman and Brāhma. In this respect there is no difference between Śaunaka and Piṅgala.

The Gāyatrī metre is represented in the *Ṛgveda Prātiśākhya* as : *Gāyatrī sā caturviṃśatyakṣarā aṣṭākṣarastrayaḥ pādaścatvāro vā ṣaḍakṣarā.*[1] The example cited for the first is :

agnim īḷe purohitam
yajñasya devam ṛtvijam .
hotāraṃ ratnadhātamam.[2]

The example of the second is :

indraḥ śacīpatir
balena vrīḍitaḥ
duścvavano vṛṣā
samatsu sāsahiḥ

There are many points of similarities between Śaunaka and Piṅgala regarding divisions of Gāyatrī metre.

(1) Pādanicṛt—The metre consisting of seven syllabic three feet is called Virāṭ. That is known as Pādanicṛt.

Śaunaka's example for this is :

yuvāku hi śacīnām
yuvāku sumatīnām
bhūyāma vājadāvnām[3]

(2) Vardhamāna ;—In it there are three feet consisting of six, seven and eight syllables simultaneously. The example is—

tvam agne yajñānām
hotā viśveṣāṃ hitaḥ
devebhir mānuṣe jane[4]

1. Ṛk Prātiśākhya, 16/1
2. Ṛgveda, 1/1/1
3. Ibid., 1/17/4
4. Ibid., 1/16/1

(3) Bhūrik—In it there are eight syllables in the first foot, ten syllables in the second and seven syllables in the third. The example :

vidvāṃsāvid dūraḥ
pṛcched avidvātitmāpare cetaḥ
nu cin nu marte akrau.

(4) Yavamadhyā—In it the first and the last foot are of seven syllables and the middle foot of ten syllables. The example :

sa sunve yo vasudhām
yo rayamaneta ya īlānām
somo yaḥ sukṣitīnām.

(5) *Padapaṅkti*—In it there are five feet consisting of five syllables each. For example—

dhyahy agne
krator bhadrasya
dakṣasya sādhoḥ
rathī ṛtasya
bṛhato babhūtha

Both Piṅgala and Śaunaka hold the same view with regard to the above division of Gāyatrī metres. But there are some extra classifications of Gāyatrī metre in the *Ṛkprātiśākhya* which are not available in Piṅgala. These are Bhūrikpadapaṅkti, Atinicṛt, Dvipadā, Uṣṇiggarbhā and so on.

(1) Bhūrikpadapaṅkti : It has first four feet of five syllables and the last one of six syllables. The total number of syllables in it thus is twentysix.

(2) Atinicṛt—It has seven, six and seven syllables respectively.

(3) Dvipadā—It has two feet of twelve syllables each.

(4) Uṣṇiggarbhā—It has three feet with six, seven and eleven syllables respectively.

In Piṅgala we get some further classifications. These are Nāgī, Vārāhī, Pratiṣṭhā, Dvipād Virāṭ, Tripād Virāṭ, Pipīlikāmadhyā, Atipādanicṛt, Śaṅkumatī, Kakudmatī, etc. These are not available in the *Prātiśākhya*.

(1) Nāgī—*Dvau navakau ṣaṭkaś ca nāgī* (Piṅgala)
9 + 9 + 6 = 24 syllables.

(2) Vārāhī—*Viparītā Vārāhī* 6 + 9 + 9 = 24 syllables.

5. Ṛk Prātiśākhya, 16/28

(3) Pratiṣṭhā—Three feeted metre having eight, seven and six syllables respectively.

(4) Dvipād Virāṭ—It has the first foot of twelve and the last one of eight syllables.

(5) Tripād Virāṭ—Three eleven-syllabic feet make a Tripād Virāṭ.

(6) Pipīlikāmadhyā—First and last foot of this metre consist of eight syllables, middle foot is of three syllables.

(7) Atipādanicṛt—Here three feet consist of six, eight and seven syllables respectively.

(8) Śaṅkumatī—Four feet consisting of five syllables and other three of six syllables each make this metre.

(9) Kakudmatī—One foot of this metre is of six syllables and other three also are of six syllables.

All these have been separately defined and discussed in Piṅgala's *Chandaḥsūtra.* Thus it is obvious that Piṅgala has illustrated more variations of Gāyatrī than Śaunaka. In other cases, however, the *Ṛkprātiśākhya's* descriptions are more varied. As for example we may take the case of Uṣṇik metre. In *Prātiśākhya* we find pure uṣṇik, Naṅkyuśirā uṣṇik, Pipīlikāmadhyā uṣṇik, Tanuśirā uṣṇik, Anuṣṭupgarbhā uṣṇik and a lot of others. But in Piṅgala we get only four types : Ārṣī uṣṇik, Kakup uṣṇik, Pura uṣṇik and Paroṣṇik. However, Piṅgala states that every metre may be divided into two parts Śaṅkumatī and Kakudmatī. But examples of these are rare.

Anuṣṭup in the *Ṛkprātiśākhya* is of eight kinds. Those are ārṣī, kṛti, pipīlikāmadhyamā, kāvirāṭ, naṣṭarūpa, virāṭ (two kinds $10+10+10=30$ and $11+11+11=33$) and mahāpadapaṅkti. But in Piṅgala it is of three kinds only. It is to be thus realised that Śaunaka has displayed various names of anuṣṭup, but these are not available in Piṅgala.

Thus we see that there are similarities and dissimilarities between Piṅgala and Śaunaka. But if we carefully observe we can be sure that there are more variations of metres available in the *Ṛkprātiśākhya.* In case of elaboration, varied display, subtlety of multiplication, the *prātiśākhya* has a definite edge over Piṅgala and on account of this it is easier to conjecture that this all-pervasive and finer discussions point at a comparatively late age of its composition.

The extra four divisions of metre, i.e., nicṛt, bhūrik, virāṭ, svarāṭ

are available both in Piṅgala and Śaunaka. If there is one syllable less or one syllable more then those are to be designated as bhūrik and nicṛt respectively. As for example twentythree syllabic Gāyatrī is called nicṛt Gāyatrī and twentyfive syllabic is called bhūrik Gāyatrī. Similarly if there are two syllables less or more available in Gāyatrī that is called virāṭ and svarāṭ respectively. A vivid and elaborate description of this is given in the seventeenth paṭala from second to fourth *sūtras* and in Piṅgala the same is given in the third chapter in *sūtra* fiftynine and sixty.

The colour and deity of the metres have been referred to both in *Prātiśākhya* and in Piṅgala. Seven deities of seven metres are mentioned in some of the verses of the Ṛgveda.[6] Specially virāṭ metre is mentioned there and its deity is Mitrāvaruṇa. There is no mention of Paṅkti. But as that metre is one of the seven metres, so Śaunaka has mentioned the means to ascertain the deity of the said metre. He says "sātṛvāsavī"[7], i.e., the deity of that metre is Vāsudeva. But there is no such special *sūtra* in Piṅgala. He has given the unification of virāṭ and paṅkti. So at the time of ascertaining the syllables of metre he stated "virājo diśaḥ".[8] Ten syllabic foot is called Virāṭ and it is the other name of Paṅkti. Piṅgala has not given the deities of Aticchanda, etc. but Śaunaka mentioned the deity of each of these metres. He stated Prajāpati as the deity of Aticchanda and Vāyu of Vicchanda. Brahmā and Puruṣa are the deities of Ekapadā and Dvipadā respectively.

Regarding colour of the metres Śaunaka has attributed a special colour to Paṅkti. The same colour of all metres is mentioned by Śaunaka and Piṅgala except Jagatī. While Piṅgala assigns *gaura* (white) colour to Jagatī, Śaunaka assigns it golden. Piṅgala does not mention the colours of aticchanda, etc. In the *Prātiśākhya* also the colours have been noted. As for example, the colour of aticchanda is *śyāma* (black), Vicchanda *gaura*, Dvipadā *vabhru*, Ekapadā *nakula*.

Besides these, there are some other metres the colours of which find mention in the *Ṛkprātiśākhya*, as for example, Nicṛt is the colour which is said to be like that of the leaves torn by worms and

6. Ṛgveda, 10/130/4-5
7. Ṛk Prātiśākhya, 17/8
8. Piṅgala, 3/5

Bhūrik is of "binduhadvarṇa". The colour of all other metres in all other Vedas should be *kapila* (brown).

Svaras (accents) and gotras of the metres are also described in the *Chandaḥsūtra* of Piṅgala which are not mentioned by the *Prātiśākhya*. As there is the influence of the *Sāmaveda* on Piṅgala, he has discussed the seven tunes. The tunes are ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata and niṣāda. These are seven tunes of seven metres. Gotras of seven metres are agniveśya, kāśyapa, gautama, āṅgirasa, bhārgava, kauśika and vaśiṣṭha respectively.

If any kind of doubt arises regarding the identification of the actual metres one should ascertain it by means of syllables, tunes and gotras. Hence these topics have come under the jurisdiction of the Chandaḥśāstra.

Both Śaunaka and Piṅgala hold almost the identical view in the sphere of filling of feet where the required number of syllables falls short. One should in that case utter the words by disjoining the sandhis. So it is stated by Śaunaka in his *Ṛkprātiśākhya* :

> *vyūhed ekākṣarībhāvān padeṣūneṣu sampade*
> *kṣaipravarṇāṃś ca saṃyogān vyaveyāt sadṛśaiḥ svaraiḥ.*[9*]

9. Ṛk Prātiśākhya, 17/22-23

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MEANS TO AN END

NARAYAN KUMAR CHATTERJEE

The manifested world is finite but moving towards infinite goal. So human beings are also finite as well as infinite. Infinite possibilities lie veiled in man. Spirituality is the foundation to fulfil the aspiration of human being for merging into the infinity and thereby the cessation of divine dissatisfaction becomes possible. What is the meaning of the word 'spiritual' ? The word 'spiritual' denotes mental, or, regarding soul, or, the Brahman. The word is often used in denoting the Brahman or, the Absolute. All sorts of discussion regarding the Brahman or, the Ātman may be expressed by the word 'spiritualism'. Now a question arises,—what is the necessity of the discussion on the topic of Ātman or, the Brahman ? In this context the word 'religion' comes into the plane of discussion since the base of spiritualism is but the quest into the religious or spiritual truth. What is meant by religion ? The root 'dhṛ' with the affix 'man' makes the word 'dharma',—that which holds or accommodates us that is 'dharma', and it is termed in English as 'religion'. With which it holds us ? In reply it may be said that which seizes us with the Ātman or, the life-principle is expressed by the term 'dharma'. Thus it is understood that the term 'dharma' is very connotative. The synonymous word of 'dharma' is 'religion' in English which is mentioned above. But the significance of the term 'dharma' is not expressed fully by the prevalent word 'religion'. The word 'religion' is originated by the combinations of the Latin words 'Re' and 'legare'. 'Re' means 'again', and 'legare' means 'to join or tie'. And thus we find that the word 'religion' is etymologically meant, which joins or ties us again. Though the term 'religion' is not used now-a-days in its original connotation. In the Encyclopaedia it is stated that religion is—"to tie the Individual soul to its real source again, to unite the 'little self' to the 'overself'. Religion is the manifestation of divinity already in man. It is a system of divine faith and worship. It teaches us the psychology of life, the way of living, and building our character, which interalia includes self-control, the formation of good habits of thought and action."

Once we were tied up with the infinite. In course of time the connection was severed. Beginningless nescience or 'avidyā' is the root cause for mistaking the physical body as the Ātman. Spiritualism or, religious urge helps one to be merged in the

Absolute again through a proper channel. A great man once uttered,—"religion is but the trying to stay near God"; and "perseverence is but the religion, patience is but the deed, perseverence is but the wisdom and patience is but the meditation." Thus if it is granted that religion is but an endeavour to stay near God, the question arises who the Almighty is. If staying near Him is regarded as religion, then it requires a closer scrutiny. Religious urge denotes perseverence or, patience. Spiritual ascending is not to be gained overnight. Patience, persistence, reverence, satiety, etc. are the preconditioned factors towards the goal. There is no guarantee for enjoying a prosperous life if one leads a spiritual life since everybody must have to forebear the 'prārabdha' or the work undertaken, i.e. the predestined fortune. There is no chance for avoiding the 'prārabdha' except its acceptance. The part of the merits and demerits acquired in the previous births which is to be enjoyed or, accepted in the present life is called 'prārabdha'. The 'karma' or, deed which are being done in the present life is termed as 'kriyamāna karma' or, the work being done or, made. The 'karma' which one had done in the previous lives is called 'sañcitakarma' or, 'stored action'. The 'kriyamāna karma' or, the work being done, are being stored with the stored actions of the previous births. We are to endure a part of that stored actions in a particular life-span and that is termed as 'prārabdha'. Penance is but to forebear the 'prārabdha' with patience. The sighs and dissatisfactions due to afflictions cannot reign on one individual provided those are endured with perseverence. Patience is the only sustenance. From this stage, the way to the purification of the mind (cittaśuddhi) becomes clear. By ascending the 'cittaśuddhi stage', the aspirant becomes fit for getting the grace of God who is endowed with six divine perfections and attributes (ṣaḍaiśvaryyapūrṇa) and who is beyond desire. The same truth is expressed as the Brahman or, God or, the Supreme Ātman. All the currents of different rivers merge into the Ocean through different channels. The Ocean is the destination of the rivers. Similarly, merging of the individual soul into the Absolute is the final destination of mankind. Different ways and opinions are prescribed by the saints in different periods for ascending the Truth. Though the paths are dissimilar, yet the Truth which is indewelling in us and which is known as 'prāṇa' or, 'elan vital', is eternal and ubiquitous, and without whom we cannot live for a

moment, and that is One and the Absolute. By adoring that perfect One through the medium of Nāma or, Mantra or, a particular process or, by something else, the imperfect human being desires to be merged in Him, i.e. the Absolute. This yearning for perfection makes one fit for getting the grace of the divine omnipotent reality. Therefore, whom the aspirants want by the different ritualistic performances and processes or, modus operandi, is but the life-principle or, 'elan vital' or, the 'prāṇa' which has kept them alive. That positive truth is ignored often by the innocent people and they are engaged in various sorts of outward customs and processes. Those outward customary performances might be the means to an end but those are not the end in themselves. But, unfortunately, common people are often taken prisoner by the ghost of their own creations, i.e. the mere customary performances. Hence, the aspirant desirous of emancipation should be prudent regarding these obstacles.

Now, a question arises. What is the necessity of leading a spiritual life? According to the mythological theory of evolution a human being will attain salvation by taking births totally in eightyfour lacs of lives in different forms of species, such as,—generated from warm vapour or, sweat; of the trees or, plants etc.; born from eags (oviparous) and born from the womb (viviparous), each in twentyone lacs of births, respectively. If it is enevitable that everybody will be emancipated in course of time, then, what is the necessity of choosing the strenuous path of spiritual journey? In reply it may be said that without waiting for an unlimited span of time if an individual begins the spiritual journey, he might reach the desired goal within a shorter span in accordance with his urge.

The propounder of the heterodox schools of philosophy, such as, the Cārvākas etc., do not find any use to lead a spiritual life since they do not believe in the life beyond death. The modern Communists or, the Materialists also do not subscribe to the theory of individual emancipation since they do not accept the theory of spiritual uplift. Karl Marx once said that,—"religion is the sigh of the oppressed creature, the heart of the heartless world, and the soul of the soulless state of affairs, it is the opium of the people."

Both the believers and the non-believers of the path of religion has got the attitudinal difference in their perspectives. Much has been told in favour and against of religion and the past and present theories of Materialism. In this paper the common arguments of both the above mentioned exponents will not be discussed since

the mere intellectual legerdemain has not always been accepted as the single truth-reckoner.

A man of affluence is not happy with his conditions. Once he feels that there is a big gap between the enjoyed and the enjoyables. The full contentment is, still, beyond his reach. And, hence, he feels that what he wants and what he gets is as poles asunder. This sort of dissatisfaction with worldly pleasures compels the aspirant to roam about for obtaining the Truth. And, lastly, the aspirant may obtain the path for truth-realization according to his own predestined capacity.

The flavour of spiritual life may be gained in an ordinary livelihood by chance, provided the aspirant is eager in accordance with his yearning. Thus, the person, indifferent to human pursuits, in quest of truth,—the infinity, comes in contact with different opinions, ways, Scriptural truths, preceptors and saints. Where there is an honest quest, there is a way also. The success of spiritual quest depends on neutrality on worldly affairs on the part of the aspirant to some extent. In the Bhagavad Gītā it is stated : "Senayor ubhayor madhye ratham sthāpaya me'cyuta" (I. 21.). The meaning is clear,—Arjuna asked his charioteer Lord Kṛṣṇa, please, "place my chariot between the two bands of the warriors." Apparently, no significance is to be guessed in the line mentioned above. But Sri Sri Ram Thakur had opined that,—"the main theme of the Gītā is hidden in the above mentioned line. From the Arbitral tribunal or, neutral plane the Gītā was originated, and without being neutral or, impartial, the purport of the Gītā cannot be understood. And, as such, they had placed them in the Arbitral tribunal (or, the neutral plane) between the speaker and the listener."

The term neutral (nirapekṣa) is very suggestive and hard to conceive. The sarcasm of the term neutrality is befitting if one takes no part on behalf of either of the two belligerent powers, that is, when an aspirant feels equal both in happiness and grief, in gain and loss, in success and failure, and even in sensual pleasure and restraint. This idea of keeping neutral or, impartial in all sorts of livelihood becomes a success if one ascends the long-cherished goal in course of spiritual journey by absolute self-surrendering. And, ultimately, the Truth reveals to the aspirant. It is a superfluity to speak that the truth-reckoning path is revealed in accordance with the merit or, virtue of the aspirant, and, then begins the actual penance or, endeavour, the last chapter of which depends fully on the grace of the Almighty.

ARCHETYPE IN THE ṚGVEDA

NITISH BHATTACHARYA

Arche-type is indeed a phenomenon which exactly signifies prototype. The word arche-type comes from Latin arche-typum. The same in Greek is α'ρχέτυπον. The Greek form also signifies the original pattern or model from which copies are made. In Platonic philosophy we find the word is applied to ideas or forms of natural objects held to have been present in the divine mind prior to creation and still to exist as cognizable by intellect independently of the reality or the arche-typal form. The poems of the Ṛgveda, the earliest specimen of human intellect also deserves our attention to see the archetype in its formation. The problem of arche-type in modern culture is indeed a burning question to all of us for knowing the real traditional heritage, to understand the real source of our time. Every great creation particularly related to our culture and literature must bow down to the flow of tradition. The creation of vedic poems for a long time acted as the constructor of Indian Culture and literature. So it is badly needed to know what is the origin of that force of those hymnic poems. In truth, it is the Ṛgveda that we must have recourse for correct notions of the oldest and most genuine forms of the institutions, religious and civil of the Indians.

The realm of Vedic literature is in fact very wide ; According to eastern scholars Veda consists of two component parts Mantra and Brahmaṇa (Cf. Mantrabrāhmoṇay or Vedanāmadheyam). The first is the hymnic poems and formulas aggregated in the Saṃhitā, the second is a collection of rules for the application of the mantras, directions for the performance of particular rituals, citations of the hymns or detached stanzas, necessary for repeitition on the rites, illustrative remarks, and explanatory notes of the origin and object of the rite. Sāyaṇa, the pioneer commentator of the vedas quoted Yajñaparıbhāṣā of Āpastamba in his preface to the commentary. 'The name of veda is that of both the Mantra and Brāhmaṇa.' In the Mīmāṃsā we find also that Mantra and Brāhmaṇa are the two parts of the Veda. It proves the nearness of the Vedic poems to the general people of the period concerned. The culture reflected in the Brāhmaṇas undoubtedly is the culture of the

common people. By the application of mantras in the rites of the Brāhmaṇas contributed much for the generalisation of the poems. In the entire vedic literature we not only get the overflow of sentiment of the seer poets and exact representation of natural phenomenon but also the expression for their needs, a means of protest against oppression and corruption, ideals to appeal and to demand are found.

After the invention of Harappā and Mahenjoḍaro it is proved that the civilization of the aboriginals and their culture was not very far from the culture and civilization of the Aryans. The written documents which come to the hands of Scholars are so far documents of admixture of both Aryan and non-Aryan Culture. So What is stated by the critics of Avesta that 'some of the ideas and illusions in the yashts are certainly older than the gāthās or the oldest Rigs' is samely true in the sphere of Rgvedic ideas and illusions. The poems of the seer poets bear some characteristc forms by which we can assume easily the archetype in the saṃhitā.

In the earliest stage the poems come to the generation after generation by oral tradition, that is why the other name of the Veda was Śruti. However, the compiled written form of the vedas took, muchmore time and many variations. Scholars opine also that the language of the vedas is the folk language, is the language of day to day life. Scholars like D. D. Kosambi, D. H. Eggling and others opine that the Vedic language was also a language of the elite. But so far our knowledge is concerned the language of the Veda was the coloquial language of the time. In vedic vocabulary we find many forms which are still living in the dialects of the rural people of India.

A unique example of the archetype of vedic vocabulary is given by Āchārya Sāyaṇa in the commentary of him on the 'Nadī Sūkta'. To protect the unauthoratativeness of the veda he stated that the word 'gaṅgā' was not the name of a river first. Every thing going was at first designated as gaṅgá (gachhatīti gaṅgā). Like this, there are so many words in the Ṛgveda which are still living in colloquial dialect of rural areas in India. For example we may take 'ātvetā Indra', disjoining the euphonic combination we get ātu etā Indra. The meaning of the word 'ātu' is as given by scholars 'come sharp'. In rural dialect we find the word is used by a man when he is calling a dog to come sharp (c.f. āy āy tu).

Vocabulary used in the literary compositions or in oral tradition must depend upon speech or the spoken languages. Regarding variety of speech and its origin it is stated by Edward Sapir in his LANGUAGE that "Its variability is involuntary and purposeless. Speech is as human activity that varies without assignable limit as we pass from social group to social group, because it is purely historical heritage of the group, the product of long continued social usage. It varies as all creative effort varies". Thus, if we accept the view of sapir we should acknowledge it that the Ṛgveda even it maintained strictly the process of accentuation and eight process of reading the language of the Ṛgveda also admitted varieties. Not only the variety of content but also, the variety of metre shows a gradual development of the language progressive in nature. However, the Scholars used to support that between oral and written language of the Ṛgveda there are some differences. We may cite Wilson's view regarding this 'This is the more remarkable, as there can be little doubt that the hymns were taught, originally, and that the knowledge of them was perpetuated by the same of tuition. This is sufficiently apparent from their construction : they abound with elliptical phrases ; with general epithets, of which the application is far from obvious until explained, with brief comparisons, which can not be appreciated without such additional details as a living teacher might be expected to supply ; and with all those blanks and difficulties which readers of the written text of the vedas still unintelligible, in many passages without the assistance of the scholiast, and which he is alone unable to fill up by the greater of less fidelity with which the traditional explanation of the first viva-voce interpreters, or, perhaps, of the author of the hymns themselves, have come down to this time." The two most popular commentators Yāska and Sāyaṇa expressed in their commentary only the impressions of their own ages. More scientifically Yāska tried his best to identify the real meaning of the vedic verses. But so far our knowledge is concerned they had not given attention to maintain the archetypal forms of words, available in the rural areas of their time. The rural dialects in comparison to urban Colloquial are much more unvariable and contact and these are what we need to identify the archetype of the vedic vocabulary.

It has been acknowledged by the critics of the Avesta that 'some of the ideas and illusions in the yashts are certainly older than the

gāthās or the Ṛigs'. Not only in the sphere of Avesta but also in the sphere of vedic poems the view is just and reasonable. Particularly in respect of vedic culture we may say so. If we accept the view that Aryans are not the original inhabitants of India, they were ousiders, we must accept then, that their culture what is reflected in the hymnic poems of the Ṛgveda is not completely of their own, but it shares major portion of the culture of original inhabitants of India.

The early compositions of the Ṛgveda are not philosophical but these are almost totally obsessed with the problems of physical survival. The Brāhmaṇa texts of the latter period reflects transformation of the literature and also reflects a complete picture of vedic ritual culture. The period of the Brāhmaṇas, according to Eggling' 'source of information regarding one of the most important periods in the social and mental development of India'. In our opinion the ritual culture of the Brāhmaṇa period reflects the admixture of strangers and original inhabitants of India. The archetypal from of culture is more clear in the brāhmaṇa texts in comparison to the Ṛgveda. In the Brāhmaṇa literature in connection with the rituals we find some myths. Myths practically record what man like to think about his past. Mythos is explained as an utterance often a tale recited in an association with religious ceremony. The myth indeed involved archetypal characters, themes and symbols. According to Romila Thapar 'Myth is at one level a straightforward story, a narrative : at another level it reflects the integrating values around which societies are organised. It codifies belief, safeguards morality, vouches for the efficiency of the ritual and provides social norms'. The entire Ṛgveda is based on the myths where rationalisation is found in myth-making. These myths are very much significant for understanding the significance of nature and culture and also their archetypal from. As for example we may take the Yama yamī hymn. Yama, the god of Death and yamī, both of the family of Vivasvat who are both the deities and seers of the hymn. Sāyaṇa explained the mantra of the hymn thus. 'May Prajāpati bestow offspring for the sake of thee becoming the father of a son to be born to us', Prajāpati is taken here as the king of the whole world. From Sāyaṇa's explanation we take it as a myth, but it reflects an archetypal from of social custom. In the earliest stage of Aryan social life here, in India probably for their nomadic character it was common practice to their society to have a marital relation with

the brother and sister. However, at the time of composition and compilation of this sūkta it became illicit and so, yama disagrees even being requested by his sister again and again. This sukta become an archetype of the 'Bhāyāduj' or 'Bhrātridvitiyā', an Indian festival related to brother and sister. The Yajus, the Atharvan, Brāhmaṇas and the Upaniṣads were composed in the land of the Kurus and Pāñchalas. These Kurus and Pāñchalas coincide the major portion of Western uttarpradesh almost the whole of Hariyāna and the neighbouring parts of the Punjāb. From an intensive survey of the culture and languages of the general people of the said area we perhaps can get so many archetypal forms which are reflected in those texts.

Yāska in his Nirukta also expresses his doubt of knowing the meaning of mantras in artificial ways. According to him the vedic learning which is recited aloud as a mechanical prayer is like a dry fuel in a place without fire which never blazes into a flame. Yāska tried his best in his Nirukta to explain 513 words of which 215 from the Ṛgveda in the scientific way of etymology. In fact his Nirukta is the first layout of a mammoth task of understanding the real meaning of vedic poems. In this connection we should notice that there are so many vocables which were obsolete in the days of Yāska. So, in our days if we intend to understand the real meaning of vedas we should know the archetypal forms in every respect. Romila Thapar, a renowned historian expresses her view regarding myth in 'Early Indian Historical Tradition' thus, 'Myths have a widely overarching relationship to all aspects of society and each major myth could be the subject of an expansive analysis'. This is true not only in case of myths but also in case of archetypes. Archetype is to reflect the flow of tradition in language, in literature, in social, political and economic form.

MORPHOPHONEMIC ALTERATIONS IN PĀṆINI'S ŚIVA-SŪTRAS

SATYA RANJAN BANERJEE

The Śiva-sūtras are those sūtras which are generally found at the beginning of the *Aṣṭādhyāyī* of Pāṇini. These sūtras are derived, as the legend goes, from Śiva who, after his dance (*tāṇḍava-nṛtya*) in the *deva-sabhā*, beat his drum fourteen times and got the sūtras. As Pāṇini has got them from Śiva, they are known as Śiva-sūtras.

The Śiva-sūtras are fourteen in number and they are enumerated below :

अ इ उ ण् ॥ १ ॥	*a i u ṇ* ॥ 1 ॥
ऋ लृ क् ॥ २ ॥	*ṛ ḷ k* ॥ 2 ॥
ए ओ ङ् ॥ ३ ॥	*e o ṅ* ॥ 3 ॥
ऐ औ च् ॥ ४ ॥	*āi āu c* ॥ 4 ॥
ह-य-व-र-ट् ॥ ५ ॥	*ha-ya-va-ra-ṭ* ॥ 5 ॥
ल-ण् ॥ ६ ॥	*la-ṇ* ॥ 6 ॥
ञ-म-ङ-ण-न-म् ॥ ७ ॥	*ña-ma-ṅa-ṇa-na-m* ॥ 7 ॥
झ-भ-ञ् ॥ ८ ॥	*jha-bha-ñ* ॥ 8 ॥
घ-ढ-ध-ष् ॥ ९ ॥	*gha-ḍha-dha-ṣ* ॥ 9 ॥
ज-ब-ग-ड-द-श् ॥ १० ॥	*ja-ba-ga-ḍa-da-ś* ॥ 10 ॥
ख-फ-छ-ठ-थ-च-ट-त-व् ॥ ११ ॥	*kha-pha-cha-ṭha-tha-ca-ṭa-ta-v* ॥ 11 ॥
क-प-य् ॥ १२ ॥	*ka-pa-y* ॥ 12 ॥
श-ष-स-र् ॥ १३ ॥	*śa-ṣa-sa-r* ॥ 13 ॥
ह-ल् ॥ १४ ॥	*ha-l* ॥ 14 ॥

The necessity of the Śiva-sūtras lies in the fact that they are required for the formation of the sūtras of Pāṇini. They are used in his grammar for the purpose of metalanguage or technical terms. For example, *ac* means all the vowel sounds and *hal* means all the consonantal sounds, The long vowels are included by the sūtra *aṇudit savarṇasya cāpratyayaḥ* (I.1.69). The *guṇa* and *vṛddhi* are also formed by these Śiva-sūtras. By the two aphorisms *aden guṇaḥ* and *vṛddhir ādaic*—all the *guṇa* vowels (*a*, *e*, *o*) and *vṛddhi* vowels (*ā*, *āi* and *āu*) are included. Similarly this system is to be

followed in all other cases of Pāṇini's metalanguage as found in his *Aṣṭādhyāyī.*

Pāṇini's Śiva-sūtras are the basis of the morphophonemic alterations of his grammatical system. Each technical term (*pratyāhāra*), a system of metalanguage, has indications of how the mechanism of alterations of sounds is operated. Of the whole process of mechanism, only two cases of morphophonemic alterations are described here for illustration: one for the vowel *a* and the other for the use of two *ha-kāras.*

Before taking up these two problems, let us analyse linguistically the arrangement of the Śiva-sūtras.

I. Vowels

It is observed that in the Śiva-sūtras Pāṇini has first described the vowels (from 1 to 4 sūtras) and then the consonants (from 5 to 14 sūtras). The classification is, perhaps, based on the conceptions of sounds which have no obstruction or contact, or which have contact or obstruction in the mouth. The vowels have no contact or obstruction in the mouth and therefore are enumerated first, whereas, the consonants have contacts or obstructions in the mouth and therefore are described after the vowels. In the vowels again first the simple vowels (*a, i, u, ṛ, ḷ*) and then the diphthongs (*e, āi, o, āu*) are enumerated. Among the simple vowels again first he has described the velar (= *a*), then palatal (= *i*) and then labial (= *u*) following their places of articulation, beginning from the velar down to the labial, and they are arranged in accordance with the conception of the front and back vowels.

In the Śiva-sūtras Pāṇini has not mentioned the long vowels (= *ā, ī, ū, ṝ, ḹ*) corresponding to their simple short vowels, the reason being that in the body of his *Aṣṭādhyāyī* there is a sūtra—*aṇudit savarṇasya cāpratyayaḥ* (Pā. 1.1.69) which simply means that the sounds (or vowels) which are homogeneous by belonging to the same place of articulation and the effort are to be included, though not mentioned in the Śiva-sūtras. So in the sūtra *a i u ṇ*, *a* stands for both short *a* and long *ā*, so also *i* for both short *i* and long ī, and also *u* for short *u* and long *ū*.

Then come the sonants *ṛ ḷ* which also include both long and short. They are called sonants because they are consonants turned into vowels. Of the sonants the cerebral *ṛ* comes first, then the dental *ḷ* again in accordance with their places of utterance,

Next come the diphthongs. Among the diphthongs the guṇated vowels *e, o* (which were originally clear diphthongs *ai* and *au*) come first and then the diphthongs in lengthened grade (*āi* and *āu*). The reason that the *e* and *o* vowels precede the *āi* and *āu* vowels is because of the fact that the less open (*vivṛta*) comes first and then the more open.

II. Consonants

After describing the vowels, Pāṇini has given the consonants. Among the consonants the semi-vowels (Nos. 5-6) come first, because they are between the consonants and the vowels, and they are also arranged in accordance with their place of utterance corresponding to the front and back vowels.

Then come the nasals (No. 7). Though the nasals are voiced sounds, they are devoid of aspiration and non-aspiration question, and as a result, they are described first before the plosives (or mutes). And of the mutes first the voiced aspirates (Nos. 8-9) and then the voiced unaspirates (No. 10), then the voiceless aspirates (No. 11) and unaspirases (Nos. 11-12). Last come the spirants (Nos. 13-14) which have partial contacts in the mouth. In spirants again, the sibilants are also arranged in accordance with the place of utterance : first palatal, then celebral and lastly dental. The aspiration *h* comes last. Of the two *h*'s again one is voiceless and the other is voiced.

Among the consonant sounds the voiced sounds are described first, because the prominence is given by Pāṇini in accordance with the obstruction of the outgoing breath in the larynx. The *ghoṣa* sounds (i.e. voiced) are those where the obstruction of the outgoing breath in the larynx is not narrowed down by the glottis, whereas in the *aghoṣa* (i.e. voiceless), the obstruction of the outgoing breath in the larynx is narrowed down by the glottis. The result of these two processes lies in the fact that after the voiced sound, the consonantal quality of the voiced can be elided, whereas in other cases in the *aghoṣa*, this is not prominent. That is why in MIA we see that the voiceless sounds are changed into the voiced one and then the voiced quality is lost in Prakrit in particular ; e.g., Skt. *kāka* > *kāga* > *kāa*, *eka* > *ega* > *ea* and of the voiced and voiceless sounds the aspirates come first and then the unaspirates which take less breath.

So the Śiva-sūtras can be arranged in accordance with the present system of the science of language in the following manner.

The table below is taken from Taraporewala's Elements of the Science of Language with slight modification.

Linguistic description of sounds	Voiceless aghoṣa					Voiced ghoṣa					Śiva-sūtras
	Velar	Pal	Cere	Den	Labi	Velar	Pal	Cere	Den	Labi	
A. No obstruction in mouth :											
Vowels : short & long											
(i) *Pure Vowels* :											
(a) Fundamental						अ आ					
(b) Front							इ ई				
(c) Back										उ ऊ	अइउण् ॥ १ ॥
(ii) *Sonants* : liquids								ऋ	ऌ		ऋऌक् ॥ २ ॥
(iii) *Diphthongs* :											
(a) guṇa							ए			ओ	एओङ् ॥ ३ ॥
(b) vṛddhi							ऐ			औ	ऐऔच् ॥ ४ ॥
B. Obstruction in mouth :											
1. *Semi-vowels.*											
a) Front							य				
(b) Back										व	(ह)-यवरट् ॥ ५ ॥
(c) Liquids								र	ल		लण् ॥ ६ ॥
2. *Implosives* : (sparśa-varṇa)											
(a) Nasals						ङ	ञ	ण	न	म	ञमङणनम् ॥ ७ ॥
(b) Voiced											
(i) *aspirates* :						घ	झ	ढ	ध	भ	झभञ् । घढधष् ॥ ८-९ ॥
(ii) *unaspirates* :						ग	ज	ड	द	ब	जबगडदश् ॥ १० ॥
(c) Voiceless											
(i) *aspirates* :	ख	छ	ठ	थ	फ						खफछठथ-
(ii) *unaspirates* :	क	च	ट	त	प						चटतव् ॥११॥ कपय् ॥१२॥
3. *Spirants (ūṣman)*											
Voiceless aspirates	(: χ)	श	ष	स	(: φ)						शषसर् ॥ १३ ॥
4. Aspiration	: (ḥ)					ह					हल् ॥ १४ ॥

After discussing linguistically the nature of the arrangement of the Śiva-sūtras, let us consider the two problems indicated before.

III. Is अ saṃvṛta or vivṛta in the Śiva-sūtras ?

One thing is to be observed in these four Śiva-sūtras that Pāṇini has arranged the vowels (perhaps following the traditional system of Sanskrit alphabet) in accordance with the necessity of the vowels to be used in the system of ablaut or vowel gradation (*guṇa, vṛddhi* and *samprasāraṇa*). The *i, u, ṛ ḷ* are normally taken as the radical vowels which are normally in the weak grade of the ablaut system, and then corresponding guṇated forms *e* and *o* (*aden guṇaḥ*) come next in order and then the lengthened grade *āi* and *āu* (*vṛddhir ādaic*). With regard to *a*, Pāṇini has mentioned it first perhaps, because the place of utterance of *a* is velar which precedes the palatals and naturally *a* is separated from the other two guṇated vowels. Below is shown the arrangement of the vowels in accordance with the system of the ablaut or vowel gradation :

Series	Normal/strong grade guṇa (*aden guṇaḥ*)	lengthened grade vṛddhi (*vṛddhir ādāic*)	weak grade: secondary accent	weak grade: accentless		*ig yaṇaḥ samprasāraṇam*
a-series	a	ā	*i*(<*ə)	—		
	e (ay)	āi (āy)	ī	i	←	y
	o (av)	āu (āv)	ū	u		v
	aṛ	ār	ir (īr) ur (ūr)	ṛ		r
	al	āl	—	ḷ		l
	an	ān	in (*ən)	a (<*n̥)		n
	am	ām	im (<*əm)	a (<*m̥)		m
ā-series	ā	—	a, i (<*ə)	—		
	āi (āy)	—	ī, e, (ay)	i		y
	āu āv)	—	ū, o, (av)	u		v

Although the traditional grammarians might think that *a* at the beginning of the sūtra as well as at the beginning of the book *Aṣṭādhyāyī* is used for the sake of auspiciousness and for the uninterrupted ending of the book, the linguistic attitude seems to be different. It is here a problem is raised as to the sound value of '*a*' mentioned first in the Śiva-sūtra. It is generally known that '*a*' and '*ā*' are fundamental vowels, and '*a*' is the short

form of '*ā*'. But it appears from the sūtras of Pāṇini that perhaps at the time of Pāṇini '*a*' became a mixed vowel. If then, what is the sound value of this 'a'? Does Pāṇini recognize, in any way, any other '*a*'? The following analysis might help us to get the answer of this question.

So far as the orthographic representation of the Sanskrit sound अ is concerned, we have only one '*a*' which is normally believed to be as short '*a*' आॅ (= ʌ) which is similar to the English pronunciation of *u* in but (= *bʌt*) and whose lengthened form is long *ā*. But in the last sūtra—a a iti (VIII.4.68), Pāṇini has mentioned another '*a*'. It may be believed then that Pāṇini has meant two '*a*'s used in Sanskrit language, at least, current in his time, of which one might be a dialectal form. And what is the nature of that '*a*'? The commentators of Pāṇini have helped us in this respect.

The commentators say that one '*a*' is *saṃvṛta*, i.e., what we term as 'close', pronounced as a short *ǎ* perhaps with rounded lips (= ɔ). These two '*a*'s, according to Pāṇini, are not homogeneous (i.e. not belonging to the same class). The application of these two 'a's is found in the chapter of Sandhi and morphology. We have a regular sandhi between *a* + *a* or *a* + *ā* etc. by the aphorism *akaḥ savarṇe dīrghaḥ* (VI.1.101) as these two *a*'s are homogeneous, i.e., their place of utterance and the effort of articulation are the same, so we get the sandhi with the words *deva* + *ālaya* as *devālaya* (*prakriyā-daśāyāṃ tu vivṛtam eva*). But if the two *a*'s are not homogeneous, then we cannot have a sandhi, because there cannot be any homogeneity between these two sounds—one being *saṃvṛta* and the other *vivṛta*. So where can we find this *saṃvṛta* (= close) '*a*'?

We know that the vocatives of a word ending in '*a*' cannot have any Sandhi with '*a*' vowel following it, e.g; in the sentence *ehi Kṛṣṇa atra gāus carati*, we cannot have any sandhi of the final *a* of Kṛṣṇa with the following *atra* (cf. *pluta-pragṛhyā aci nityam* VI.1.125), as it is *plūta*. In fact, this prohibition of Sandhi may be due to the fact that the final '*a*' of Kṛṣṇa in the vocative is a close one (*saṃvṛta*). It is possible that when a word ends in '*a*' in a vocative, then that '*a*' at the end could be a *saṃvṛta* one (i.e. the position of lips is a round-shaped one as represented by the phonetic symbol ɔ). Normally the vowels in the vocative case are supposed to be pluta (*dūrāhvāne ca gāne ca rodane ca pluto mataḥ*) and if the pronunciation is pluta, i.e. if *a* in a vocative sg. is *vivṛta*, then the pronunciation will be long *Kṛṣṇā3*, as if, it is plural. And it will

create a confusion as to its number. Hence the prohibition of Sandhi. That *visarga* is elided in the vocative sg. after the *a*-base is also significant in this case.

That there is no Sandhi with *yajña + am = yajñam*, Avestan *yasnəm* instead of **yajñām* is another case where we can trace the existence of *saṃvṛta a*. The *a* of *-am* (IE* *m* before vowels, e.g., IE**om* = Skt. *-am*, Av. *-əm*, OP. *-am*, and *ṃ* after consonants) might be different from the final *a* of *yajña*. So also *bhara + anti* = Skt. *bharanti*, Av. *barənti* instead of **bharānti* (cf. IE unaccented **nti* added to a thematic vowel and IE accented *énti* added to a non-thematic vowel). The fact that Sanskrit *a* before *n* or *m* often corresponds to Avestan *ə*, (e.g., Skt. *ūpamam* = Av. *upəməm*/ *upaməm*, Skt. *santi* = Av. *hənti*, Skt. *avindan* = Av. *vindəm*) may indicate that the Sanskrit *a* in those cases might be different from the standard *a* or *ā* where Sandhi is possible. I believe that the existence of this kind of *saṃvṛta a* could be traced in those cases where Pāṇini has the sūtra *ato guṇe* (VI.1.97) which simply means :

"When an *a* (probably the short ă), when not final in a *pada*, is followed by a *guṇa* vowel (here it is *a*), then the result is the single substitute of both the *a's* (i.e., the preceding and the subsequent *a*) ; in other words, they both coalesce, and as a result the sūtra *akaḥ savarṇe dīrghaḥ* (VI.1.101) is not applicable there.

To trace back the history of this short close ă (= ɔ), one can say that Sanskrit might have inherited this close (*saṃvṛta*) *a* from Indo-Iranian ə as it is represented in the Avestan (cf. also Skt. ṛ = Av. *ərə*). And before it is established in Sanskrit, it is lost even in the early stage of the Vedic language. Though this phenomenon was known to Pāṇini, he did not record them in the Śiva-sūtra in order to avoid the complication of Sanskrit alphabet, or the Sanskrit alphabet अ might have represented both *saṃvṛta* and *vivṛta* vowel.

IV. Two h's in the Śiva-sūtras

With regard to the two *h*'s in the Śiva-sūtra, the Sanskrit grammarians have defended Pāṇini by quoting a couplet which runs as follows :

> *ha-kāro dvir upātto'yam aṭi śalyapi vāñchatā* /
> *arheṇādhukṣad ityetad dvayaṃ siddhaṃ bhaviṣyati* //

The application of the two *h*'s, as given in the Śiva-sūtra, is,

therefore, found for twofold grammatical purposes for the technical terms as shown below :

The first h for

aṭ, aś, haś, iṇ

(1) aṭ = *arheṇa* (by *aṭ ku-pvāṅ-numṃ vyavāye'pi* VIII. 4.2.)

(2) aś = *devāḥ* + *hasanti* = *devā hasanti* (by *bho-bhago-agho-apūrvasyā yo' śi* VIII. 3.17)

(3) haś = *devaḥ* + *hasati* = *devo hasati* (*haśi ca* VI. 1.114.)

(4) iṇ = *lilihidhve*/*lilihiḍhve* (*vibhāṣeṭaḥ* VIII. 3. 79)

[The cerebral sound is optionally substituted for the *dh* of *ṣīdhvam* and of the aorist and the perfect after the augment *iṭ* when the stem ends in *iṇ*.]

where *iṇ* comes from (*iṇaḥ ṣīdhvaṃ luṅ-liṭāṃ dho' aṅgāt*. VIII. 3.78)

The second h for

val, ral, jhal, śal

(1) val = *svapihi* (*ārdha-dhātu-kasyeḍ valādeḥ* VII. 2.35)

(2) ral = *snihitvā*/*snehitvā* (*ralo vyupadhād halādeḥ saṃśca* I. 2.26)

(3) jhal = *adāgdhām* (*jhalo jha-li* VIII. 2.26)

(4) śal = *alikṣat* (*śala ig upadhād aniṭaḥ ksaḥ* III. 1.45)

According to the description of the Sanskrit grammarians *h* is velal (*kaṇṭhya*), voiced (*ghoṣa*) and spirant (*ūṣman*) and it has a partial contact (*īṣat-pṛṣṭa*). The history of *h* says that it has been a breathing sound in India, and the evidence of the borrowing of the Greek words by the Indians also shows that it was a breathing sound, for example, ὠ'ρα = Skt. *horā*. Gk. η''λιος = Skt. heli-. It is remarkable to note that in the TP (*ha-kāro ha-caturtheṣu* II. 9) it is described as a voiced aspirate together with *gh*, *dh* and *bh*. So also in RP (I. 12 ; XII. 2) and AP (I. 13). That *h* is a breathing sound is also proved by the fact that *h* is derived from voiced aspirates, *dhā* → *hita* ; *han* → *jaghāna* ; *tad-hi* → *tad-dhi*.

The history of the origin of *h* also demonstrates this position of *h* as a breathing sound. From the historical point of view, we know that *h* has come from

(1) IE palatal voiced aspirate : IE* ĝh→IIr. žh→Skt. *h*, Av *z̨*.

(2) IE velar and labio-velar voiced aspirates before palatal vowels : **gh*→Skt. *h* ; **g̯uh*→Skt. *h*.

(3) Sometimes dental voiced aspirate **dh*>Skt. *h*.

(4) Labial voiced aspirate *bh*>Skt. *h*.

For examples :

IE* *ĝh* : **eĝhom*>Skt. *aham*, Av. *azəm*
**ĝhansós*>Skt. *haṃśas*, cf. Gk. *χη'ν*, Lat. *anser*.

IE* *gh* : **dhrughes*>Skt. *drúhas*, cf. Skt. *druhyāmi*, Av. *druj*- OHG. *triogan*.

**g̯uh* : **g̯uhenmi*>Skt. *hánmi*, cf. Gk. *θεί'νω*.
**g̯uheros*>Skt. *háras*, Gk. *θε'ρος*.
**g̯uheg̯uhóna*>Skt. *jaghana* (Vedic).

It is because of this reason we often get interchanges between *h* and other voiced aspirates, such as, *dh* and *h*, and *bh* and *h* : for example, *idha* : *iha*, *gāha* : *gādha*, *rodhati* : *rohati*, *dhita* : *hita*. And also *bh* and *h* : *bharāmi* : *harāmi* (I bear), *gṛbhnāmi* : *gṛhnāmi*, *grabh* : *grah*, *gṛbh* : *gṛha*, *kakubh* : *kakuh*.

The sūtras of Pāṇini which regulate the changes of *h* and voiced aspirates are as follows :

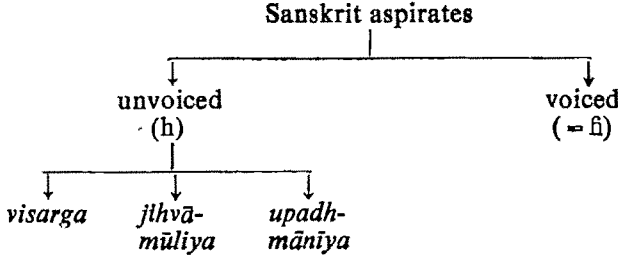
h : gh = *dāder dhātor ghaḥ* (VIII.2.32), i.e., the *gh* is substituted for *h* of a root beginning with *d* before a *jhal* letter; e.g., *dah* + *tvā* = *dagh* + *tvā* = *dag* - *dhvā* (<**dagh* - *dhvā*), cf. Bartholomae's Law (cf. also Pā. *jhaṣas tathor dho' dhaḥ*. VIII. 2.40). So also
druh—drogdhā, *droḍhā*,
muh—mogdhā, *moḍhā*,
ṣṇuh—snogdhā, *snoḍhā*
ṣṇih—snegdhā, *sneḍhā*,
by *vā druh-muh-ṣṇuh-ṣṇihām* (VIII.2.33).

h : ḍh = *ho ḍhaḥ* (VIII.2.31), i.e., *ḍh* is substituted for *h* before a *jhal* letter or at the end of a word ; e.g., *sah—soḍhā* ; *vah—voḍhā*.

h : th = *āhas thaḥ* (VIII.2.35), i.e. the *h* of *āh* is changed into *th* before a *jhal* latter ; e.g., *idam āttha*, *kimāttha*.

h : dh = *naho dhaḥ* (VIII.2.34), i.e, the *h* of *nah* is changed into *dh* before a *jhal* letter ; e.g., *nah* + *tvā* 〉 *nadh* + *tvā* 〉 *naddhvā*.

There is another type of aspirate which is unvoiced aspirate as represented by the *visarga* of Sanskrit. This *visarga* is a voiceless breathing and is used after the vowels, and this is represented by Indian alphabet as : (*visarga*) = ḥ as in English *h*, and this unvoiced aspirate differs from Skt. *h*. Sanskrit grammarians have recognised other two types of unvoiced spriant aspirates represented by *jihvāmūliya* (velar spirant or chest-sound by RP)

and the *upadhmānīya* (= labial spirant). This can be shown in the following diagram.

unvoiced h

The Sanskrit : *visarga* (ḥ) is an unvoiced aspirate and its place of utterance is *kaṇṭhya* (velar) cf. *a-ku-ha-visarjanīyānāṃ kaṇṭhyaḥ*).
The *jihvā-mūlīya* is a velar spirant as represented by :k/kh = χ ; e.g., *antaḥkaraṇa* (= *antaχkaraṇa*).
The *upadhmānīya* is a labial spriant as represented by :p/ph = ϕ ; e.g., *antaḥpura* (= *antaϕpura*)

voiced ɦ

The voiced h (to be represented by ɦ) is a breathing sound and its place of utterance is *kaṇṭha* (velar).

This phenomenon is also attested by the Bengali language where both the aspirates are prevalent. A comparative table will clear the point.

unvoiced h	voiced ɦ
= Sanskrit : (= ḥ) = visarga cf. Eng. h as in happy, hat.	= Sanskrit h. Hindi preserves this ɦ.
(1) Not in the initial position	(1) Initially : *hoy, hāt, hita, he, hukum* etc.
(2) Medially can be used when as a part of the unvoiced aspirate, as, *duḥkha*	(2) Medially this voiced h can be weak, and as a result can be elided as in Bengali, phalāhāra > phalāāra > phalāra vadhu > vahū > bau > bau̯.
(3) The unvoiced h can be used only finally in exclamatory and adverbial words ; e.g. aḥ > aχ ; iḥ > iʃ ; uḥ > uϕ ; oḥ > oϕ ; eḥ > eʃ.	(3) Cannot be used finally, unless accompanied by vowels.
	(4) Semivowels + h = h is elided

Coming back to the original couplet of the Sanskrit verse, we can say that except in two cases (*aṭ* and *iṇ*), the first *h* is mainly applicable to the *visarga* sandhi, rather than in other cases. I probably assume that this *h* is a representative of visarga sandhi, otherwise known as breathing sound, which undergoes changes in sandhi, whereas the other one is a replacement between the voiced aspirates and *h*.

The various origins of *h* (or rather breathing sound aspirates) and their pronunciations have confused us as to the nature of the two *h*'s in Pāṇini's Śiva-sūtras.

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कविकुलगुरु—

श्रीकालिदासीयच्छायाकाव्यं

कुमारसम्भवीयं

मदनदहनमधिकृत्य ।

—श्रीसुखमयमुखोपाध्यायः

श्रुताप्सरोगीतिरपि क्षणेऽस्मिन् हरः प्रसंख्यानपरो बभूव ।
आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ॥१॥
तपस्विनां यो नियतेन्द्रियाणां तपःफलं मोक्षपदं विधाता ।
मनो मनस्याहितवश्यवृत्तेः कस्तस्य हर्तुं प्रभवेद् हरस्य ॥ छाया ॥
लतागृहद्वारगतोऽथ नन्दी वामप्रकोष्ठार्पितहेमवेत्रः ।
मुखार्पितैकाङ्गुलिसंज्ञयैव मा चापलायेति गणान् व्यनैषीत् ॥२॥
तस्य प्रभावेन ततो वनान्ते तपोवनाङ्के परिभूय तस्मिन् ।
शरीरचेष्टादिमुदग्ररूपं स्वल्पोऽपि जन्तोर्विरराम शब्दः ॥ छाया ॥
निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ।
तच्छासनात् काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे ॥३॥
योगेश्वरस्य स्थिरनिश्चयस्य सान्निध्ययोगात् परमेश्वरस्य ।
तस्मिन् क्षणे सा विरराज भूयः समाधिमग्नेव तपोवनश्रीः ॥ छाया ॥
दृष्टिप्रपातं परिहृत्य तस्य कामः पुरःशुक्रमिव प्रयाणे ।
प्रान्तेषु संसक्तनमेरुशाखं ध्यानास्पदं भूतपतेर्विवेश ॥४॥
अदृश्यमात्मानमुपस्थितं स पश्यंस्तुतोष व्यवधाय कायम् ।
को देवदेवं प्रसहेत वीरः पुरोऽनलश्च ज्वलदर्चिरुग्रम् ॥ छाया ॥
स देवदारुद्रुमवेदिकायां शार्दूलचर्मव्यवधानवत्याम् ।
आसीनमासन्नशरीरपातस्त्रियम्बकं संयमिनं ददर्श ॥५॥
देवेषु देवाधिकवीर्य्यवन्तमतो महादेव इति प्रसिद्धम् ।
अध्यानवद्याङ्गविलासशोभं केनापि कामेन तपश्चरन्तम् ॥ छाया ॥
पर्य्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं सन्नमितोभयांसम् ।
उत्तानपाणिद्वयसन्निवेशात् प्रफुल्लराजीवमिवाङ्कमध्ये ॥६॥

वीरासनप्रायमभीष्टमाहुर्यदासनं ध्यानवतां मुनीनाम् ।
तं ध्यानवीराग्रसरं वरेण्यं तेनैव वीरासनगाढ़बन्धम् ।। छाया ।।
भुजङ्गमोन्नद्धजटाकलापं कर्णावसक्तद्विगुणाक्षसूत्रम् ।
कण्ठप्रभासङ्गविशेषनीलां कृष्णत्वचं ग्रन्थिमतीं दधानम् ।।७।।
यो नीलकण्ठप्रभवामभिख्यां बभौ च बिभ्रन्महिमानुविद्धाम् ।
भास्वन्महाभस्मसिताङ्गरागं तमेव योगेश्वरयोग्यसंज्ञम् ।। छाया ।।
किञ्चित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरतप्रसङ्गैः ।
नेत्रैरविस्पन्दितपक्ष्ममालैर्लक्ष्यीकृतघ्राणमधोमयूखैः ।।८।।
भ्रूभङ्गदुष्प्रेक्ष्यमुखोऽपि तावद् रोषेण यो भीषणतामुपैति ।
तमेव गाम्भीर्य्यविशेषभाजा समाधियोगेन विराजमानम् ।। छाया ।।
अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम् ।
अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ।।९।।
निरुद्धनिःशेषतपःप्रभावमग्निं यथा प्रागनभिज्वलन्तम् ।
रुद्राभिधानञ्च विनापि रोषं लोकान् समग्रानभितापयन्तम् ।। छाया ।।
कपालनेत्रान्तरलब्धमार्गैर्ज्योतिःप्ररोहैरुदितैः शिरस्तः ।
मृणालसूत्राधिकसौकुमार्य्यां बालस्य लक्ष्मीं ग्लपयन्तमिन्दोः ।।१०।।
आलोकनिस्यन्दमनिन्द्यलेखं निस्यन्दयन्तं नयनात् तृतीयात् ।
अलोकसामान्यसमाधिमग्नं स्वनेत्रदुर्लक्ष्यमिव त्रिनेत्रम् ।। छाया ।।
मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् ।
यमक्षरं वेदविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ।।११।।
योगेन योगेश्वरमन्यरूपं शिवस्वरूपं समतीत्य शान्तम् ।
जाज्वल्यमानं प्रसरद्भिरन्यैस्तेजोभिरापूर्य्य जगत् समग्रम् ।। छाया ।।
स्मरस्तथाभूतमयुग्मनेत्रं पश्यन्नदूरान्मनसाऽप्यधृष्यम् ।
नालक्षयत् साध्वससन्नहस्तः स्रस्तं शरं चापमपि स्वहस्तात् ।।१२।।
दृष्टोऽपि कामः स निकामभीतः क्षणं विमूढ़ो न विवेद किञ्चित् ।
को रुद्ररोषान्न बिभेतु वीरस्तमग्रतो लङ्घयितुं प्रवृत्तः ।। छाया ।।
निर्वाणभूयिष्ठमथास्य वीर्य्यं सन्धुक्षयन्तीव वपुर्गुणेन ।
अनुप्रयाता वनदेवताभ्यामदृश्यत स्थावरराजकन्या ।।१३।।

सा कन्यकापुण्यकुलाधिवासा वामासु बालापि समृद्धरागा ।
शुश्रूषया तत्क्षणमिन्दुमौलेः समागता श्रीरिव शोभमाना ।। छाया ।।
अशोकनिर्भर्त्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती ।।१४।।
केशेषु विन्यस्तनवप्रवालं प्रकीर्णतत्तत्कुसुमोपचारम् ।
कण्ठे च सौभाग्यमयं दधाना बाह्वोश्च सम्यग् ग्रथिताग्र्यमाल्यम् ।। छाया ।।
आवर्जिता किञ्चिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
पर्य्याप्तपुष्पस्तवकावनम्रा सञ्चारिणी पल्लविनी लतेव ।।१५।।
लावण्ययोगेन विलोभनीया कान्त्या मनोज्ञैश्च विभूषणैः सा ।
आहार्य्यदोषं दृढमाक्षिपद्भिर्निसर्गसौन्दर्य्यमिवाधिरूढा ।। छाया ।।
स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केशरदामकाञ्चीम् ।
न्यासीकृतां स्थानविदा स्मरेण मौर्वीं द्वितीयामिव कार्मुकस्य ।।१६।।
प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमाक्षिपन्ती ।
पदे पदे बाणमिव स्मरस्य निर्वाणलब्धेः प्रतिपक्षभूतम् ।। छाया ।।
सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफम् ।
प्रतिक्षणं सम्भ्रमलोलदृष्टिर्लीलारविन्देन निवारयन्ती ।।१७।।
ततः सखीभ्यामनुगम्यमाना देवाधिदेवं बहु भावयन्ती ।
शुचिस्मिता रागवशात् क्रमेण तमभ्यगच्छद् द्रुतविक्रमेण ।। छाया ।।
तां वीक्ष्य सर्वावयवानवद्यां रतेरपि ह्रीपदमादधानाम् ।
जितेन्द्रिये शूलिनि पुष्पचापः स्वकार्य्यसिद्धिं पुनराशशंसे ।।१८।।
रूपं तदीयं तदवस्थशोभं विभूषणञ्चैव तथाभिरामम् ।
किं हीयते तत्र विलासवत्यां विलोभयेद् यन्नहि देवदेवम् ।। छाया ।।
भविष्यतः पत्युरुमा च शम्भोः समाससाद प्रतिहारभूमिम् ।
योगात् स चान्तः परमात्मसंज्ञं दृष्ट्वा परं ज्योतिरुपारराम ।।१९।।
स व्युत्थितोऽभूच्च समाधियोगादभ्यागता सा च नगेन्द्रकन्या ।
अन्योऽन्यमभ्यागमयोग्यकालस्तदा विपाकं सहसाऽऽजगाम ।। छाया ।।
ततो भुजङ्गाधिपतेः फणाग्रैरधः कथञ्चिद् धृतभूमिभागः ।
शनैः कृतप्राणविमुक्तिरीशः पर्य्यङ्कबन्धं निबिडं बिभेद ।।२०।।

पुण्ये मुहूर्त्ते किल चन्द्रमौलेस्तस्मिन्नुमायाश्च समागमोऽभूत् ।
चिरानुबन्धः कथमन्यथा स्यात् परस्परस्योपरि रागबन्धः ।। छाया ।।
तस्मै शशंस प्रणिपत्य नन्दी शुश्रूषया शैलसुतामुपेताम् ।
प्रवेशयामास च भर्त्तुरेनां भ्रूक्षेपमात्रानुमतप्रवेशाम् ।।२१।।
आरुह्य योगस्य परामवस्थां योगेश्वरः शान्तमना बभूव ।
तस्मिन् क्षणे स्त्रीकथयापि तावद् मनोऽस्य नातिप्रससाद शम्भोः ।। छाया ।।
तस्याः सखीभ्यां प्रणिपातपूर्वं स्वहस्तलूनः शिशिरात्ययस्य ।
व्यकीर्य्यत त्र्यम्बकपादमूले पुष्पोच्चयः पल्लवभङ्गभिन्नः ।।२२।।
सखीकराभ्यां कुसुमोपहारं सपल्लवं तत्क्षणमीश्वराय ।
सरागभक्तिप्रवणञ्च चित्तं न्यवेदयत् सैव गिरीन्द्रपुत्री ।। छाया ।।
उमापि नीलालकमध्यशोभि विस्रंसयन्ती नवकर्णिकारम् ।
चकार कर्णच्युतपल्लवेन मूर्द्धना प्रणामं वृषभध्वजाय ।।२३।।
तेन प्रणामेन दयार्द्रचेताः सभक्तिपुण्यप्रसरेण देवः ।
उमाभिधायां निजपूर्वपत्न्यां तुतोष तस्यां परमाशुतोषः ।। छाया ।।
अनन्यभाजं पतिमाप्नुहीति सा तथ्यमेवाभिहिता भवेन ।
न हीश्वरव्याहृतयः कदाचित् पुष्णन्ति लोके विपरीतमर्थम् ।।२४।।
स वर्द्धयामास समृद्धयोगस्तपोभिराशीर्वचनेन चैनाम् ।
आत्मानमागामिसमागमेन तस्याश्च सम्पूर्णमनोऽभिलाषम् ।। छाया ।।
कामस्तु वाणावसरं प्रतीक्ष्य पतङ्गवद् वह्निमुखं विविक्षुः ।
उमासमक्षं हरबद्धलक्ष्यः शरासनज्यां मुहुराममर्श ।।२५।।
ज्याकर्षणेनैव मनोहरेण किं क्षोभयिष्यामि हरस्य चित्तम् ।
इति स्वचिन्ताविधुरः स कामस्तस्मिन् मुहूर्त्ते क्षुभितोऽवतस्थे ।। छाया ।।
अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ।।२६।।
शुश्रूषया केवलया न वाला प्रैक्षापि तां ध्यानजपस्य मालाम् ।
दिदेश दिष्ट्यैव न वेद सम्यक् किं ध्येयवस्तु प्रभुणा विधेयम् ।। छाया ।।
प्रतिग्रहीतुं प्रणयिप्रियत्वात् त्रिलोचनस्तामुपचक्रमे च ।
सम्मोहनं नाम च पुष्पधन्वा धनुष्यमोघं समधत्त वाणम् ।।२७।।

सोऽवेक्ष्य कालावसरं शरस्य लोकेषु धीरेष्वपि मोहहेतुः ।
प्रसह्य लोकोत्तरभाजनेऽस्मिन् सम्मोहसन्धानपरो बभूव ॥ छाया ॥
हरस्तु किञ्चित्परिवृत्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥२८॥
निर्मोहचित्तप्रसरोऽपि तस्या मनोज्ञरूपेण निरुद्धसत्त्वः ।
तस्मिन् क्षणे प्रेमवशादुमायां कुतूहलेनेव समाकुलोऽभूत् ॥ छाया ॥
विवृण्वती शैलसुतापि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन । २९॥
तद्भावभङ्गीप्रभवैर्विशेषैर्विशेषभावाहितबुद्धिरीशः ।
आरूढयोगस्य विभेदशङ्कां प्रमार्ष्टुमैच्छत् किल लेशतोऽपि ॥ छाया ॥
अथेन्द्रियक्षोभमयुग्मनेत्रः पुनर्वशित्वाद् बलवन्निगृह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशामुपान्तेपु ससर्ज दृष्टिम् ॥३०॥
सर्वं स जानन्नपि भङ्गहेतुं साक्षादजानन्निव तत्समाधेः ।
सर्वात्मना रोषवशाद् वशिष्ठः सर्वत्र नेत्रत्रितयं दिदेश ॥ छाया ॥
स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥३१॥
अभ्यर्णमभ्युद्यतपञ्चबाणं दृष्ट्वा तथाभूतमभीतरूपम् ।
अमुष्य शिक्षार्थमुमारतेश्च विशुद्धिरक्षार्थमसौ प्रवृत्तः ॥ छाया ॥
तपःपरामर्शविवृद्धमन्योर्भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य ।
स्फुरन्नुदर्चिः सहसा तृतीयादक्ष्णः कृशानुः किल निष्पपात ॥३२॥
योऽग्निः स्वयोगाग्निरिव प्रवृद्धस्तपोभिरुग्रैः प्रबभूव शम्भोः ।
स एव साक्षान्नयनात् तृतीयाद् ज्वालारुणस्तत्क्षणमुच्चचार ॥ छाया ॥
क्रोधं प्रभो संहर संहरेति यावद् गिरः खे मरुताञ्चरन्ति ।
तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनञ्चकार ॥३३॥
जज्वाल वह्निर्ज्वलतां पुरोगः पुरोगतश्चैव तथाधिरूढम् ।
आरूढयोगस्य कपालवृत्तिः कामं स कामं स्ववशं निनाय ॥ छाया ॥
तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥३४॥

सखा मधुर्विद्रुत एव तावद् रतिश्च भूमौ गलिता मृतेव ।
अनङ्गमङ्गेन विधाय हीनमहीननामानमसौ चकार ॥ छाया ॥
तमाशु विघ्नं तपसस्तपस्वी वनस्पतिं वज्र इवावभज्य ।
स्त्रीसन्निकर्षं परिहर्त्तुमिच्छन्नन्तर्दधे भूतपतिः सभूतः ॥३५॥
सरागमन्तर्हृदयञ्च तस्यामाकृष्य शम्भुः प्रसभं प्रसह्य ।
काले परीक्षार्थमनन्यसक्तं भावं स तस्यामधिकं पुपोष ॥ छाया ॥
शैलात्मजापि पितुरुच्छिरसोऽभिलाषं व्यर्थं समर्थ्य ललितं वपुरात्मनश्च ।
सख्योः समक्षमिति चाधिकजातलज्जा शून्या जगाम भवनाभिमुखी
कथञ्चित् ॥३६॥
नष्टेस्वपि स्वविषयेषु तपःफलेषु सा विव्यथे नहि तथा गिरिराजपुत्री ।
प्रेमाभिघातविधुरेण यथेन्दुमौलौ संसर्पिणा बलवता हृदयेन
साध्वी ॥ छाया ॥
सपदि मुकुलिताक्षीं रुद्रसंरम्भभीत्या दुहितरमनुकम्प्यामद्रिरादाय दोर्भ्याम् ।
सुरगज इव विभ्रत् पद्मिनीं दन्तलग्नां प्रतिपथगतिरासीद्
वेगदीर्घीकृताङ्गः ॥३७॥
किमपि किमपि भावं गूढ़माधाय वाला हृदयनिहितमूलं दूरसंस्थेऽपि शम्भौ ।
सह शयनसखीभिस्तत्कथातत्पराभिः कथमपि चिरयामाः सा त्रियामा
निनाय ॥ छाया ॥

निद्रापर-नामक-'सुप्ति'-विषयक-भारतीय-दार्शनिक-तत्त्वप्रतिष्ठं
विद्रूपात्मकम् आधुनिकं
लघुकाव्यं

"सुप्ति-महिम्नः स्तोत्रम्'

—श्रीदीपक घोषः

जाग्रद्दशा सुप्तिदशेति सर्वा द्विधा हि जीवस्य दशा विभक्ता ।
वेदान्तविद्दार्शनिका वदन्ति नास्वीकृतं दार्शनिकैस्तदन्यैः ।।१।।
ज्ञाता तयोः सुप्तिदशेति या च विभज्यते साऽपि पुनः सुषुप्त्या ।
स्वप्नेन चैतन् निखिलैः सुधीभि र्न ह्नूयते दार्शनिक-प्रमुख्यैः ।।२।।
इयं हि सुप्तिर्मम मानसी सा प्रेष्ठत्व-हेतोश्चिर-काम्यमाना ।
सदैव तस्या मधुराङ्कदेशे विश्राम आस्तां मम कामयेऽहम् ।।३।।
पृच्छा यदि स्याद् भवतां कदापि किं-कारणात् सुप्तिरतिप्रिया मे ।
तदा शृणु प्रीतिभरेण वाच्यं सङ्कोचवर्जं कथयामि सर्वम् ।।४।।
सुप्त्यैकपात्रे सरसं पिवामि सुधाद्वयं स्वादु सदा सुगन्धम् ।
भोगः सुधैका ह्यपरा तु योगो भोगेन योगेन सुपूर्ण-पात्रम् ।।५।।
स्वप्ने सुभोगो विविधो विचित्रो जाग्रद्दशायामपि दुर्लभो यः ।
मुद्रा-व्ययो नास्ति तु किञ्चिदत्र तदर्थमास्ते न च काययत्नः ।।६।।
योगः सुषुप्तौ स हि योगनिद्रा दिवौकसां नित्यमहो प्रसिद्धा ।।
अज्ञान-वस्त्रावृत-मात्र-जीव आनन्द-सङ्गं लभतेऽत्र चित्रम् ।।७।।
किञ्चेह किञ्चिद् यदि पातुमिच्छेन् मोक्षञ्च मृत्युञ्च सदैकपात्रे ।
संसार-दुःखात् परिरक्षितुं स्वं विना श्रमं तर्हि स सुप्तिमेतु ।।८।।
संसार-दुःखाग्निविदग्धमूर्द्धा न मोक्षशास्त्रं शरणं व्रजेत्तु ।
आयास-साध्यं न च निश्चितं तत् तस्माद् वरं त्याज्यमिदञ्चिराय ।।९।।
समाश्रयेत् सुप्ति-सरोवरं स संसारदाहप्रशमाय नूनम् ।
ततो निमज्जेत् क्रमशः सुषुप्तौ सुखाकरे शान्तिहिमे प्रदेशे ।।१०।।
क्लान्ताः क्षुधार्त्ता हतभाग्यदीना नैराश्यभिन्नाः पथि भिक्षुका ये ।
सुप्त्यङ्क-संस्थापित-मस्तकास्ते विन्दन्ति निश्चिन्त-निवृत्ति-शान्तिम् ।।११।।
तथैव सुप्तेर्मधुराङ्कदेशे विश्राम-लाभाय सदाकुलोऽस्मि ।
प्रेष्ठे गृहाणैनमयेऽविलम्बं मा वञ्चितं मां कुरु मित्र-सुप्ते ।।१२।।

[काव्यमिदं १९८४ खृष्टाब्दीय-संस्कृतदिवसोत्सवमुपलक्ष्य कलिकाताविश्वविद्यालय-संस्कृतविभागपक्षतः 'द्वारभाङ्गा-हल' कक्षे काव्यकारेण पठितम् ।]

अलंकारप्रयोगसमीक्षा

—श्रीसीतानाथ आचार्यः

काव्यसृष्टेः प्रथमावकाशादेव काव्येन सममलंकाराणां कश्चन निगूढः सम्बन्धोऽस्तीति परिज्ञायते। आर्याणामृषीणां प्रज्ञानेत्रे प्रतिभासमानानि बहून्येव वैदिकसूक्तानि बह्वो मन्त्रराशयो वा समलंकृताः परिदृश्यन्ते। दिङ्मात्रमुदाहरणं यथा—

"रथीव कशयाश्वाँ अभिक्षिपन् आविर्दूतान् कृणुते वर्ष्याँ अह।
दूरात् सिंहस्य स्तनथा उदीरते यत् पर्जन्यः कृणुते वर्ष्यं नभः॥"

—ऋग्वेदः ५-८३-७॥

उपमालंकृतया भाषया अत्र पर्जन्यदेवो वर्ण्यते। सूर्य्यसूक्तेऽपि दृश्यते—
"सूर्यो देवीमुषसं रोचमानां मर्यो न योषामभ्येति पश्चात्।"

—ऋग्वेदः १-११५-२॥

अत्र सूर्य्यस्योपमानरूपेण मर्यः अर्थात् मनुष्यः (युवा) तथा उषसः उपमानत्वेन च योषा उपात्तेति अलंकार उपमा। व्यवहारिकजीवने व्यवहृता भाषैव कवेः प्रतिभास्पृष्टया सालंकृतया उक्तया काव्यरूपं विधत्ते। यथोक्तं नीलकण्ठदीक्षितेन शिवलीलार्णवे—

"यानेव शब्दान् वयमालपामो यानेव चार्थान् वयमुल्लिखामः।
तैरेव विन्यासविशेषभव्यैः सम्मोहयन्ते कवयो जगन्ति" ॥१।१३॥

कुतो भवान् समागतः किं वा भवतो नाम इति व्यवहारिकः प्रश्न एव कविकुलहर्षेण श्रीहर्षेण स्वकृतौ नैषधचरिते सालंकृतया भाषया समुपस्थाप्यमानः सहृदयहृदयाह्लादमतितरां करोति। तद्यथा—

"अनायि देशः कतमस्त्वयाद्य वसन्तमुक्तस्य दशां वनस्य।
त्वदाप्तसंकेततया कृतार्था श्रव्यापि नानेन जनेन संज्ञा॥" ८।२५॥

दूतरूपेण समागतं नलं प्रति दमयन्त्या उक्तिरियम्। भवतः समागमेन वयं कृतार्था इति लौकिक एवार्थः सालंकृतया कविभाषया एवं वर्ण्यते—

"देवधिष्ण्यमिवाराध्यमद्य प्रभृति नो गृहम्।
युष्मत्पादरजःपातधौतनिःशेषकिल्विषम्॥" काव्यादर्शः १।६०॥

विज्ञानदर्शनशास्त्रयोः भाषातः साहित्यिकभाषाया एतदेव वैलक्षण्यं यत् विज्ञानादिशास्त्रेष्वभिव्यक्तेः स्पष्टतैव अपेक्षिता साहित्ये तु अभिव्यक्तेरलंकृतता। शास्त्रीयभाषातः काव्यभाषाया वैलक्षण्यं प्रत्यक्षीकुर्वता कुन्तकेनोक्तम्—

"शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि॥" वक्रोक्तिजीवितम् १।७॥

अत्र श्लोके वक्रशब्दार्थं विशदीकुर्वतोक्तम्—'वक्रो योऽसौ शास्त्रादिप्रसिद्धशब्दार्थोपनिबन्धव्यतिरेकी षट्प्रकारवक्रताविशिष्टः'। अरूपो भावराशिः सालंकारप्रकाशविभूत्या अपरूपतां विधत्ते साहित्ये। प्राचीनैरपि संस्कृतालंकारिकैस्तत्त्वमिदं सुष्ठु समनुभूतम्। अतस्तैर्भामहोद्भटदण्डिप्रभृतिभिः काव्येऽलंकाराणां गौरवयुक्तमेव स्थानमुद्घोषितम्। यथा वनिताया वदनं कमनीयमपि अलंकारविरहितं शोभां न जनयति तथा रम्यमपि काव्यमलंकारवियुक्तं न सहृदयहृदयाह्लादनाय प्रभवति। भामहेन यथोक्तम्—'न कान्तमपि निर्भूषं विभाति वनिताननम्'। काव्यालंकारः १।१३॥

अलंकारविरहिता साधारणी उक्तिः भामहस्य मते कथमपि काव्यपदवाच्यतां न गच्छति। आचार्यस्यास्य मते वक्रोक्तियुक्ता भाषैव काव्यभाषा। सैव च वक्रोक्तिः सर्वेषामलंकाराणामुत्सभूता। यथा निगदितम्—

"सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यताम्।
यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना॥" भा. का.लं.२।८५॥

अलंकारवियुक्तस्य काव्यत्वस्वीकरणं तथैव उपहासास्पदं यथा उष्णताविहीनस्याग्नित्वाभ्युपगम इत्युक्तं पीयूषवर्षेण स्वकीये चन्द्रालोकग्रन्थे—

"अङ्गीकरोति यः काव्यं शब्दार्थावनलंकृती।
असौ न मन्यते कस्मादनुष्णमनलं कृती॥" १।८॥

एवमेभिराचार्यैः काव्ये अलंकाराणां नितरामुपयोग उररीकृतः। एषु पुनः केचित् भङ्ग्यन्तरेणापि अलंकाराणां काव्यात्मत्वं नोररीकृतमिति न। काव्ये अलंकाराणामेतादृशप्राधान्यनिबन्धनमेव काव्यसमीक्षाशास्त्रस्य अलंकारशास्त्रमिति नामकरणं जातमिति नः प्रतिभाति।

तत्रभवता वामनेन अलंकारशब्दस्य व्यापकेऽर्थेऽपि प्रयोगो विहितः। तथाचोक्तं तेन 'सौन्दर्य्यमलंकार' इति। अलंकृतिरलंकार इति भावव्युत्पत्त्या अलंकारशब्दोऽयं काव्यसौन्दर्य्यमेव बोधयति। अतो वामनस्य मते अलंकार-

शास्त्रस्य काव्यसौन्दर्य्यशास्त्रमित्यर्थोऽपि भवितुं युज्यते। अलंक्रियतेऽनेनेति करणव्युत्पत्त्या पुनरलंकारशब्दः उपमादिषु वर्तत इत्यपि वामनेनोक्तम्। 'रीतिरात्मा काव्यस्य' इति रीत्यात्मत्ववादिनापि वामनेन काव्येऽलंकाराणामुपयोगः सुतरामुररीकृतः। तथाचोक्तं तेन—'काव्यं ग्राह्यमलंकारात्'। प्राचीनैरालंकारिकैः काव्येऽलंकाराणामुपयोगे सविशेषं स्वीक्रियमाणेऽपि काव्येन सह तेषामलंकाराणां सम्बन्धो यथार्थतया तैर्नावधारित इति प्रतिभाति। ते हि लौकिकालंकारोपमया काव्यालंकाराणां स्वरूपमवधारयितुं चेष्टितवन्तः। मानवदेहलौकिकालंकारयोः सम्बन्धमतिरिच्यापि काव्यालंकारयोः कश्चन सम्बन्धविशेषो भवितुमर्हतीति न तैः कुत्रापि स्पष्टमुक्तम्। तेषां मते कुन्तलमपसार्य्य कर्णयोर्यथा कर्णिकां संयोजयितुं शक्यते तथा काव्येऽपि अनुप्रासोपमादीनामलंकाराणां यथेच्छं ग्रहणं वर्जनञ्च युज्येते।

संस्कृतसाहित्यसमीक्षाशास्त्रेतिहासे ध्वनिकारस्य आविर्भाव एकः स्मरणीयो वृत्तान्तः। स न केवलं "सत्काव्यतत्त्वनयवर्त्म चिरप्रसुप्तकल्पं मनःसु परिपक्वधियां यदासीत्" तद्ध्वनितत्त्वं व्याकरोत् परन्तु साहित्यसमीक्षाशास्त्रगतानां गुणदोषालंकारादीनां विविधानां तत्त्वानां यथोपयोगं व्यवस्थापनमपि विहितवान्। तद्दर्शितामेव सरणिमनुसृत्य साहित्यसमीक्षा परां काष्ठां गता। पूर्वाचार्य्यकल्पिता अलंकाराणामियं यथेच्छहानोपादानरीतिर्न लौकिके न वा साहित्यिके क्षेत्रे समीचीना इति ध्वनिकृतोऽभिमतम्। लौकिके जगति व्यक्त्यौचित्येन क्रियमाणालंकारयोजना भवति युक्ता। तथाहि तापसानां शरीरे जटावल्कलमेव अलंकरणं न स्वर्णनिर्मितं हाराङ्गुरीयादिकम्, एवमेव काव्यजगत्यपि आत्मभूतस्य रसस्य औचित्यानुसारतः अलंकारोपस्थितिः सौमनस्याय जायते। लक्षितञ्चाप्यत्राभिनवगुप्तेन 'तथाहि कटककेयूरादिभिरपि शरीरसमवायिभिश्चेतन आत्मैव तत्तच्चित्तवृत्तिविशेषौचित्यसूचनात्मतयालङ्क्रियते। तथाहि शवशरीरं कुण्डलाद्युपेतमपि न भात्यलंकार्यस्याभावात्। यतिशरीरं कटकादियुक्तं हास्यावहं भवत्यलंकार्यस्यानौचित्यात्। न च देहस्य किञ्चिदनौचित्यमिति वस्तुत आत्मैवालंकार्य्यः'। [लोचनम् पृ. २०६]।

शिवलीलार्णवे नीलकण्ठदीक्षितेनाप्युक्तम्—

> "अन्योन्यसंसर्गविशेषरम्याप्यलंकृतिः प्रत्युत शोचनीया।
> निर्व्यङ्ग्यसारे कविसूक्तिबन्धे निष्क्रान्तजीवे वपुषीव दत्ता॥" १।३६॥

ध्वनिकारस्य मतेऽलंकारा न कटककुण्डलादिवत् वाह्यिकसंयोज्यमान-प्रसाधनसामग्रीविशेषाः परन्तु काव्यस्यात्मना सहाविच्छेद्यसम्बन्धेन सम्बद्धाः। तस्य मते प्रतिभानवतः रससमाहितस्य कवेश्चेतसि सालंकृतैव भाषा स्वस्याभि-व्यक्तये व्याकुलीभवति ; वाग्देवी स्वयमेव सालंकृता काव्यभाषा तस्मै उपा-यनीकरोति। आदौ अर्थस्योत्पत्तिस्ततः अलंकारयोजना इति तु न। तथा चोक्तं तेन—

"रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत्।

अपृथग्यत्ननिर्वर्त्यः सोऽलंकारो ध्वनौ मतः ॥" ध्वन्यालोकः २।१६ ॥

तथाहि रसाक्षिप्ता अपृथग्यत्ननिर्वर्त्याश्चालंकाराः सार्थकतां भजन्ते काव्यस्यो-त्कर्षं सम्पादयन्ति च। प्रतिभावतः कविचेतसः रससमाधौ यो यत्नोऽपेक्ष्यते तेनैव यत्नेन योऽलंकारोऽभिव्यक्तिं समासादयति स एवालंकारो रसमार्गे सार्थकः। तथाच लक्षितं लोचनकृता—'रससमवधानेन विभावादिघटना-मेव कुर्वंस्तन्नान्तरीयकतया यमासादयति स एवात्रालंकारो रसमार्गे नान्यः' (पृ. २३१-३२)। अतः काव्यालंकारयोः तादात्म्यजातीयः कश्चनान्तर एव सम्बन्धो ध्वनिकृतोऽभिमतो न तु वाह्यिकः कश्चित्।

ध्वनिवादं निराकुर्वतो व्यक्तिविवेककर्तुर्महिमभट्टस्यापि अत्रार्थे महती सम्मतिरस्ति। तथाचोक्तं तेन—"किञ्च सौन्दर्यातिरेकनिष्पत्तयेऽर्थस्य काव्य-क्रियारम्भः कवेः न तु अलंकारनिष्पत्तये, तेषां नान्तरीयकतयैव तत्सिद्धेः, भङ्गिभणितिभेदानामेवालंकारत्वोपगमात्।···

न चालंकारनिष्पत्त्यै रसबन्धोद्यतः कविः।

यतते ते हि तत्सिद्धिनान्तरीयकसिद्धयः ॥ व्यक्तिवि. २।७५ ॥

यतः— रसस्याङ्गं विभावाद्याः साक्षान् निष्पादकत्वतः।

तद्विचित्र्योक्तिवपुषोऽलंकारास्तु तदाश्रयाः" ॥ व्यक्तिवि. २।७६ ॥

उक्तञ्चापि कुन्तकेन वक्रोक्तिजीवितकृता—'सालंकारस्य अलंकरणसहितस्य सकलस्य निरस्तावयवस्य सतः समुदायस्य काव्यता कविकर्मत्वम्। तेनालं-कृतस्य काव्यत्वमिति स्थितिः न पुनः काव्यस्यालंकारयोग' इति। [१।६ कारिकाया वृत्त्यंशः]।

मुनेर्भरतस्य मते बीजस्थानीयस्तावद्रसः। यथोक्तं तेन—

"यथा बीजाद् भवेद् वृक्षो वृक्षात् पुष्पं फलं यथा।

तथा मूलं रसाः सर्वे तेभ्यो भावा व्यवस्थिताः ॥ नाट्यशास्त्रम् ॥

अस्यैव रसबीजस्य वृक्षस्थानीयं तावत् काव्यम्। बीजं यथा आत्मनो विकाशवेगवशात् क्रमेण शाखापुष्पफलसमन्विताय वृक्षाय परिणमति तथैव कविचेतसि जायमानो रसः स्वस्यैवाभिव्यक्तेर्दुर्वारवेगवशातश्छन्दोऽलंकारादिसमन्वितं काव्यरूपं विधत्ते।

आदिकवेर्वाल्मीकेरादिकाव्यप्रवृत्तिरेवात्र प्रमाणम्। सहचरीहननोद्भूतेन वैधुर्य्येण क्रौञ्चस्य शोकः वाल्मीकेः समुचितशब्दच्छन्दोवृत्तादिनियण्त्रितश्लोकरूपतां प्राप्तः। अलंकारस्य एतादृशी रसाभिन्नता क्रोचेमहोदयेनापि सुष्ठु लक्षिता। यथोक्तं तेन—

"One can ask one-self how an ornament can be joined to expression. Externally ? In that case it must always remain separate. Internally ? In that case, either it does not assist expression and mars it ; or does form part of it and is not ornament, but a constitute element of expression indistinguishable from the whole."—Æsthetic. ch. IX. P. 113.

ओयालटारपेटारमहोदयस्य मतेऽपि ग्रहणयोग्योऽलंकारः प्राधान्येन काव्यस्याङ्गभूतः प्रयोजनभूतो वा। यथोक्त तेन—

"Permishible ornment being for the most part structural or necessary."—Appreciations ; style.

अत्रोदाहरणं दिङ्मात्रम्—

"कपोले पत्राली करतलनिरोधेन मृदिता
निपीतो निःश्वासैरयममृतहृद्योऽधररसः।
मुहुः कण्ठे लग्नस्तरलयति वाष्पः स्तनतटीं
प्रियो मन्युर्जातस्तव निरनुरोधे नतु वयम्॥"

अत्र कश्चित् शठो नायकः काञ्चित् खण्डितां नायिकां प्रसादयितुमुद्यतस्तस्याः क्रोधं वर्णयति। नायिकायाः क्रोधः तस्मादपि (नायकादपि) प्रियतरो जातः। स च क्रोधः अपरः प्रिय इव वर्णितः। अत्र चरमे चरणे श्लेषरूपकव्यतिरेकालंकारा मौलमीर्ष्याविप्रलम्भरसं पोषयन्ति। तथाच लक्षितं लोचने—'करकिशलयन्यस्तवदना श्वासतान्ताधरा प्रवर्त्तमानबाष्पभरनिरुद्धकण्ठी अविच्छिन्नरुदितचञ्चत्कुचतटा रोषमपरित्यजन्ती चाटूक्तया यावत् प्रसाद्यते तावदीर्षाविप्र-

लम्भगतानुभावचर्वणावहितचेतस एव वक्तुः श्लेषरूपकव्यतिरेकाद्या अयत्ननिष्पन्नाश्चर्वयितुरपि न रसचर्वणाविघ्नमादधतीति।'

—लोचनम् (चौखाम्बाविद्याभवनम्) पृ. २३२-३३।

उदाहरणान्तरं यथा—

"निर्वाणभूयिष्ठमथास्य वीर्यं सन्धुक्षयन्तीव वपुर्गुणेन।

अनुप्रयाता वनदेवताभिरदृश्यत स्थावरराजकन्या॥" कुमार. ३।५२

तत्र प्रयुक्तोत्प्रेक्षा प्रकृतशृङ्गाररसस्यानुगुणैव। अलंकाराणां सार्थकताविधौ ध्वनिकारोपज्ञा इयं मौलनीतिः यथार्था प्राच्यपाश्चात्त्यकाव्यसमीक्षकाणां सम्मता च।

एवं मौलनीतिं समुद्घोष्यापि पुनर्दिग्दर्शनन्यायेन एका समीक्षा विहिता ध्वनिकृता। यथोक्तं तेन—

"दिङ्मात्रं तूच्यते येन व्युत्पन्नानां सचेतसाम्।

बुद्धिरासादितालोका सर्वत्रैव भविष्यति॥" ध्वन्या. २।१३॥

तथाहि रससमाहितायाः कविकल्पनायाः प्रथमे क्षणे प्रादुर्भवन्तोऽलंकारा नूनमेव यथार्थाः। परन्तु अव्यवहितक्षणान्तरेऽपि बुद्धिप्राधान्येन केचन अलंकारा जायन्ते तेष्वपि रसाक्षिप्तता वर्तत एव। प्रसङ्गेऽस्मिन् कृष्णचैतन्यस्य समीक्षांशः समुद्ध्रियते—

"Some images seem to emerge from the unconscious, along with the first emotional experience. But there are others discovered by the probing intellect, touchgd by the emotion, and the quality of the poem as basically the product of inspiration is not affected adversely in the least by the presence of such images if aesthetic sensibility has adjudged these suggestions of the poetically stirred intellect and accepted them as truly reflecting the emotional experience."

—Sanskrit Poetics. P. 91

दिग्दर्शनन्यायेन ध्वनिकृता विहितेयमलंकारप्रयोगसमीक्षा तेषामेव रससम्भिन्नबुद्धिप्रभवानामलंकाराणां साफल्यवैफल्यविधाविति प्रतिभाति। अथवा काव्यसृष्टिमार्गे प्रथमप्रवृत्तानाम् असमासादितप्रतिभापाकानां कवीनां कृते

इति प्रतिभाति। अथवा प्रतिभारहितानामनुकरणप्रवृत्तानां तात्कालिककवीनामवधानविधानाय विहितेयमलंकारप्रयोगसमीक्षा ध्वनिकृता। यथा लक्षितं राघवन्महोदयेन—'To guide such poets, not gifted with Śakti enough to possess an innate sense of 'aucitya', Ānandavardhana lays down his rules for the employment of Alamkāra.'

—Some Concepts of Alamkāra Śāstra, P. 68.

सा च समीक्षा सारतः समुपस्थाप्यते। अलंकारास्तावद् द्विविधाः शब्दगता अर्थगताश्चेति। तत्र शब्दगतानां केषाञ्चनालंकाराणां प्रयोगविधौ कविभिः सावधानैर्भवितव्यमिति ध्वनिकारस्याशयः। तद्यथा यमकसभङ्गशब्दश्लेषमुरजबन्धनादीनां पौनःपुन्येन प्रयोगविधौ कवेर्विभावादिसंग्रहाद्यतिरिक्तो यत्नो नियमतः समापतत्येव पाठकानां चित्तमपि तथाविधवहिरङ्गशय्यायां विभ्रान्तमन्तर्गतं रसं समुपलब्धुं न प्रभवति। अतस्तादृशा अलंकारा कविना वर्जनीयाः। यथोक्तम्—

'शृङ्गारस्याङ्गिनो यत्नादेकरूपानुबन्धवान्।
सर्वेष्वेव प्रभेदेषु नानुप्रासः प्रकाशकः॥ ध्वन्या. २।१४॥
ध्वन्यात्मभूते शृङ्गारे यमकादिनिबन्धनम्।
शक्तावपि प्रमादित्वं विप्रलम्भे विशेषतः॥" ध्वन्या. २।१५॥

कारिकायां प्रमादित्वमित्यस्य तात्पर्यं वृत्तौ एवं लक्षितम्—'प्रमादित्वमित्यनेन एतद् दर्श्यते काकतालीयेन कदाचित् कस्यचिदेकस्य यमकादेर्निष्पत्तावपि भूम्नालंकारान्तरवत् रसाङ्गत्वेन निबन्धो न कर्तव्यः' इति॥ २।१५ कारिकावृत्त्यशः॥

ततो मृगेन्द्रस्य मृगेन्द्रगामी बधाय बध्यस्य शरं शरण्यः।
जाताभिषङ्गो नृपतिर्निषङ्गादुद्धर्तुमैच्छत् प्रसभोद्धृतारिः॥ रघु. २।३०

अत्र प्रथमे चरणे स्वाभाविकतया समापतितं मृगेन्द्रेति यमक न रसविघातकम्। परन्तु—

वभौ मरुत्वान् विकृतः समुद्रो वभौ मरुत्वान्विकृतः समुद्रः।
वभौ मरुत्वान् विकृतः समुद्रो वभौ मरुत्वान्विकृतः समुद्रः॥

भट्टि. १०।१९

एतादृशं यमकं न जातु स्वाभाविकतया समापतति। एतादृशयमकनिर्माणे कवेः पृथग्यत्नो नियमेन प्रजायत एव। किञ्च एकरूपोऽनुप्रास एव वर्जनीयः न तु वैचित्र्ययुक्तः। यथा लक्षितं लोचनकृता—'एकरूपं त्वनुबन्धनं त्यक्त्वा विचित्रोऽनुप्रासो निबद्धमानो न दोषायेत्येकरूपग्रहणम्' [लोचनम्, पृ. २३०]।

इत्थं द्विजेन द्विजराजकान्तिरावेदितो वेदविदां वरेण।

एनोनिवृत्तेन्द्रियवृत्तिरेनं जगाद भूयो जगदेकनाथः॥ रघु. ५।२३

अत्र प्रयुक्ता अनुप्रासादयः सुप्रयुक्ताः। यद्वा—

दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला।

आभाति वेला लवणाम्बुराशेर्धारानिबद्धेव कलङ्करेखा॥ रघु. १३।१५॥

अत्र वनराजेः वर्णनायां द्वितीयचरणस्य आध्वनिचतुष्टयं तथा समुद्रस्य वर्णनायां तृतीयचरणे आध्वनिपञ्चकञ्च वर्णनाया आनुगुण्यमेव विदधतः।

वक्रोक्तिजीवितकारस्य कुन्तकस्याप्यत्र दृष्टिसाम्यं समासाद्यते। तथा-चोक्तं तेन—

नातिनिर्बन्धविहिता नाप्यपेशलभूषिता।

पूर्ववृत्तपरित्यागनूतनावर्तनोज्ज्वला॥ २।४॥

व्याख्यातञ्चैतदेवं वृत्तौ—"निर्बन्धशब्दोऽत्र व्यासनितायां वर्तते। तेन अति-निर्बन्धेन पुनःपुनरावर्तनव्यसनितया न विहिता, अप्रयत्नविरचितेत्यर्थः। व्यस-नितया प्रयत्नविरचने हि प्रस्तुतौचित्यपरिहाणेः वाच्यवाचकयोः परस्परस्पर्धित्व-लक्षणसाहित्यविरहः पर्यवस्यति।······पूर्वमावृत्तानां पुनःपुनर्विरचितानां परित्यागेन प्रहाणेन नूतनानामभिनवानां वर्णानामावर्तनेन पुनःपुनः परिग्रहेण च तदेवमुभाभ्यां प्रकाराभ्यामुज्ज्वला भ्राजिष्णुः"। (तत्र वृत्तिः)।

यमकादीनां प्रयत्नसाध्यानां शब्दालंकाराणां ग्रहणवर्जनविधौ पण्डित-राजस्य जगन्नाथस्यापि दृष्टिसाम्यं परिदृश्यते। तद् यथा—"···एव त्वप्रत्ययं यङन्तानि यङ्लुगन्तानि अन्यानि च शाब्दिकप्रियाण्यपि मधुररसे न प्रयुञ्जीत। एवं व्यङ्ग्यचर्वणातिरिक्तयोजनाविशेषापेक्षानापाततोऽधिकचमत्कारिणोऽनुप्रास-प्रबन्धान् यमकादींश्च सम्भवतोऽपि कविर्न निबध्नीयात्। यतो हि ते रस-चर्वणायामन्तर्भवन्तः सहृदयहृदयं स्वाभिमुखं विदधाना रसपराङ्मुखं विद-धीरन्···ये तु पुनरक्लिष्टतया अनुन्नतस्कन्धतया च न पृथग्भावनामपेक्षन्ते, किन्तु रसचर्वणायामेव ससुखं गोचरीकर्तुं शक्याः, न तेषामनुप्रासादीनां त्यागो युक्तः"

(रसग. पृ. २८३-८४)। अङ्गिनि शृङ्गारे एव एकरूपानुबन्धवाननुप्रासो वर्जनीयः। अङ्गभूते तु शृङ्गारे कवेः कामचारस्य अवकाशो विद्यते। तथा चोक्तं वृत्तौ—"अङ्गिनि इत्यनेन अङ्गभूतस्य शृङ्गारस्य एकरूपानुबन्ध्यनुप्रास-निबन्धने कामचारमाह।"—ध्वन्या. २।१४ वृत्तिः ।। सामान्येन प्रयुज्यमानोऽयं नियम एतदेव बोधयति सरसयमकादिप्रधाने चित्रकाव्यादौ यमकादीनां प्रयोगो न विरुध्यते। यतस्तत्र रसः अङ्गभूतः। एतदेवाभिप्रेत्य वृत्तावुक्तम्—"यत्तु रसवन्ति कानिचित् यमकादीनि दृश्यन्ते तत्र रसादीनामङ्गता, यमकादीनान्तु अङ्गितैव" (२।१६ वृत्तिः)। दृश्यते च रघुवंशस्य नवमे सर्गे तथा शिशुपालवधस्य चतुर्थे सर्गे यमकादीनां प्रयोगः। पूर्वत्र वसन्तस्य शोभा दशरथस्य मृगया च वर्णनीया परत्र च रैवतकपर्वतो वर्णनीयः। रसाभासादौ पुनः यमकादीनामङ्गत्वं न विरुध्यते इति ध्वनिकारस्य मतम्। यथोक्तम्—

"रसाभासाङ्गभावस्तु यमकादेर्न वार्यते।
ध्वन्यात्मभूते शृङ्गारे त्वङ्गता नोपपद्यते ।।"

ध्वन्या. (संग्रहश्लोकः) पृ. २३५।

तत्र कारणमेवं प्रतिभाति रसाभासादिकं तावदनौचित्यप्रवर्तितम्। एकप्रकाराणां यमकादीनां प्रयत्नसाध्यानां शब्दालंकाराणां प्रयोगोऽपि अलंकारगतमौचित्यमतिक्रामति, यतः तादृशानामलंकाराणां प्रयोगविधौ कविचित्तं रससृष्टिरसपरिवेशनादिरूपात् लक्ष्याद् भवति विच्युतम्। बुद्धेर्दीप्त्या चेतसो रससमाहितता स्तिमिता। एवमत्र अलंकार्यमलंकारश्चेत्युभावेव अनौचित्यदोषदुष्टाविति तादृशे रसाभासप्रधाने काव्ये यमकादीनामन्तरङ्गता अनुमता।

यमकादीनामलंकाराणां प्रयोगे सावधानता अवलम्बनीया औचित्यानुसारतः ते प्रयोज्या इति तावद् ध्वनिकारात् प्राचीनेन काव्यालंकारकृता रुद्रटेनापि समभिव्यञ्जितम्। यथोक्तम्—

"इति यमकशेषं सम्यगालोचयद्भिः।
सुकविभिऽभियुक्तैर्वस्तु चौचित्यविद्भिः ।।
सुविहितपदभङ्गं सुप्रसिद्धाभिधानम्।
तदनु विरचनीयं सर्गबन्धेषु भूम्ना ।।" काव्यालं. ३।५९ ।।

टीकाकारेण नमिसाधुना रुद्रटस्याशयं परिष्कुर्वतोक्तम्—"तथाच वस्तु विषयभागमालोचयद्भिः। यथा कस्मिन् रसे कर्तव्यं क्व वा न कर्तव्यम्।

यमकश्लेषचित्राणि हि सरसे काव्ये क्रियमाणानि रसखण्डनं कुर्युः। विशेषतस्तु शृङ्गारकरुणयोः। कवेः किलैतानि शक्तिमात्रं पोषयन्ति, न तु रसवत्ताम्। यदुक्तम्—

यमकानुलोमतदितरचक्रादिभिदो हि रसविरोधिन्यः।
अभिधानमात्रमेतद् गड्डुरिकादिप्रवाहो वा॥

प्रयोगस्तु तेषां खण्डकाव्येषु देवतास्तुतिषु रणवर्णनेषु च" (निरुक्तकारिका-टीका)। प्राचीनेनाचार्येण दण्डिना यद्यपि यमकालंकारस्य बाहुल्येन विश्लेषणं विहितं तथापि तस्य काव्योपयोगिताविषये स नासीदकुण्ठचित्तः। तथाचोक्तम्—"आवृत्तिमेव संघातगोचरां यमकं विदुः।

तत्तु नैकान्तमधुरमतः पश्चाद् विधास्यते॥" काव्यादर्शः १।६१॥

नव्येनालंकारिकेण मम्मटेनापि यमके समादरो न विहितः। तद्यथा—"तदेतत् काव्यान्तर्गडुभूतमिति नास्य भेदलक्षणं कृतम्।" उपमारूपकादिषु अर्थालंकारेषु यत्नान्तरस्य परिग्रहो नापततीति तादृशा अलंकारा रसस्य परिपोषाय एव जायन्ते इति ध्वन्यालोकवृत्तौ युक्तिप्रदर्शनपूर्वकमेवमुक्तम्—"रसा वाच्यविशेषैरेवाक्षेप्तव्याः। तत्प्रकाशकैश्च शब्दैः तत्प्रकाशिनो वाच्यविशेषा एव रूपकादयोऽलंकाराः" (पृ. २३४)। तस्मादर्थालंकारणां न वहिरङ्गत्वं यमकादीनामिव। ते चालंकाराः प्रतिभावतः कवेः रससमाहितस्य स्वत एव समुद्यन्ति। तथाचोक्तं वृत्तौ—"अलंकारान्तराणि हि निरूप्यमाणदुर्घटनान्यपि रससमाहितचेतसः प्रतिभावतः कवेरहंपूर्विकया परापतन्ति।"

—ध्वन्या. पृ. २३३-३४।

पाश्चात्यसाहित्यसमीक्षकेण जे. एस. ब्राउन—(J. S. Brown : World of Imagery) महोदयेनाप्युक्तम्—"The more emotions grow upon a man, the more his speech; if he makes any effort to express his emotion, abounds in figures—exclamation, interrogation, anaceluthon, apostrophe, hyperbole (yes certainly hyperbole), simile, metaphor. His language is what we sometimes euphemistically describe as 'Picturesque', world of imagency," (Quoted by K.A. Subrahmanya Iyer in his "Studies in the imagery of the Rāmāyaṇa" JOR, Madras. vol. III, pt. 4).

प्रयुज्यमानानामर्थालंकाराणां सार्थकतासार्थकताविधौ ध्वनिकारस्य समीक्षा एवं प्रचलति। काव्यात्मभूतस्य रसस्य अङ्गभावेनैवालंकारः प्रयोक्तव्यो न कदाचिदङ्गिभावेन। तथाच रस एव सहृदयचर्वणायाः केन्द्रविन्दुः स्यात् अलंकारस्तु तामेव रसचर्वणां परिपोषयेत्। किञ्च रसानुगुण्यानुसारतः अलंकारस्य ग्रहणं तथा परिवर्जनञ्च भवेत्। अपि च प्रयुक्तस्यालंकारस्य अतिशयितः परिपोषो न विधेयः। यतस्तथात्वे मुख्यभूता रसचर्वणा एव भवेद् व्याहता। अन्यच्च प्रयुक्तस्यालंकारस्य परिपोषो जायते चेत्तर्हि तस्यापि अङ्गभावेनावस्थापनं सम्पादनीयम्। सर्वमेतद् यथोक्तं ध्वनिकृता—

"विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन।
काले च ग्रहणत्यागौ नतिनिर्वहणैषिता ॥ध्वन्या. २।१८॥
निर्व्यूढावपि चाङ्गत्वे यत्नेन प्रत्यवेक्षणम्।
रूपकादेरलंकारवर्गस्याङ्गत्वसाधनम् ॥" ध्वन्या. २।१९॥

अत्रालंकारस्याङ्गत्वेनावस्थानं यथोदाहृतम्—

"चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।
करौ व्याधून्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान् मधुकर हतास्त्वं खलु कृती ॥" शाकु. १।२१॥

अभिज्ञानशाकुन्तलनाटकस्य प्रथमेऽङ्के भ्रमरबाधां निवारयन्तीं शकुन्तलां समालोकयतः साभिलाषस्य दुष्यन्तस्येयमुक्तिः। अत्र विद्यमानो भ्रमरस्वभाववर्णनरूपः स्वभावोक्तिरलंकारो मूलीभूतस्य सम्भोगशृङ्गाररसस्योपकारकतया अङ्गभावमेव गतः। अत उक्तं वृत्तौ—'अत्र हि भ्रमरस्वभावोक्तिरलंकारो रसानुगुण' इति। आशयश्च लोचने एवं परिष्कृतः—"हे मधुकर! वयमेवंविधाभिलाषचाटुप्रवणा अपि तत्त्वान्वेषणात् वस्तुवृत्ते अन्विष्यमाणे हता आयासमात्रपात्रीभूता जाताः। त्वं खलु इति निपातेनायत्नसिद्धं तवैव चरितार्थत्वमिति शकुन्तलां प्रत्यभिलाषिणो दुष्यन्तस्येयमुक्तिः। तथाहि—कथमेतदीयकटाक्षगोचरा भूयास्म, कथमेषा अस्मदभिप्रायव्यञ्जकं रहोवचनमाकर्ण्यात्, कथं नु हठादनिच्छन्त्या अपि परिचुम्बनं विधेयास्मेति यदस्माकं मनोराज्यपदवीमधिशेते तत्तवायत्नसिद्धम्। भ्रमरो नीलोत्पलधिया तदाशङ्काकरीं दृष्टिं पुनःपुनः स्पृशति। श्रवणावकाशपर्यन्तत्वाच्च नेत्रयोरुत्पलशङ्कानपगमात् तत्रैव

दन्ध्वन्यमान आस्ते। सहजसौकुमार्यत्रासकातरायाश्च रतिनिधानभूतं विकसितारविन्दकुवलयामोदमधुरमधरं पिबतीति भ्रमरस्वभावोक्तिरलंकारः अङ्गतामेव प्रकृतरसस्योपगतः।” [ध्वन्यालोकः पृ. २३७-८]

वस्तुतस्तु अत्र भ्रमरस्य कृतित्वं प्रति प्रथमचरणत्रयगतवाक्यार्था हेतव इति वाक्यार्थहेतुकं काव्यलिङ्गम्, रहस्याख्यायीवेति क्रियोत्प्रेक्षा ; उक्तविधकार्यत्रयेण भ्रमरे गुप्तप्रेमिकव्यवहारसमारोपात् समासोक्तिः ; उपमानभूतस्य भ्रमरस्य कृतित्वरूपाधिक्यवर्णनात् व्यतिरेकश्चेत्येतेषां परस्परनिरपेक्षतया संसृष्टिरिति नवीनाः। सा चापि संसृष्टिः प्रकृतरसस्योपकरोतीति अङ्गत्वमेव गता। अत उक्तं लोचने—‘अन्ये तु भ्रमरस्वभावे उक्तिर्यस्येति भ्रमरस्वभावोक्तिरत्र रूपकव्यतिरेक इत्याहुः’। [ध्वन्या. पृ. २३८] परन्तु यदि सः अलंकारः अङ्गित्वेन विवक्ष्यते तर्हि तस्य सार्थक्यं परिहीयते। यथोदाहृतम्—

चक्राभिघातप्रसभाज्ञयैव चकार यो राहुवधूजनस्य।
आलिङ्गनोद्दामविलासवन्ध्यं रतोत्सवं चुम्बनमात्रशेषम्॥

अत्र पर्यायोक्तमलंकारः यतोऽत्र वाच्यं कार्य्यं तथा गम्यं कारणञ्चेति उभयमेव प्राकरणिकम्। तथाच लक्षितं रसगङ्गाधरे—“चक्राभिघातेति प्राचीनपद्ये राहुशिरश्छेदकारीति व्यङ्ग्यं राहुवधूजनसम्बन्धि चुम्बनमात्रावशिष्टरतोत्सवनिर्मातृत्वेन रूपेण प्रकारान्तरेणाभिधीयते इत्यस्यापि विवेचने क्रियमाणे राहुशिरश्छेदकर्तृत्वरूपो धर्मः स्वसामानाधिकरणेन तादृशरूपान्तरेण साक्षादुपात्तेन गम्यत इत्येव पर्यवस्यति” (रसग. आ. २, भा. २ ; पृः ३४८-४६)।
अत्र वासुदेवप्रतापस्य विवक्षितत्वात् रसादितात्पर्यस्य विद्यमानत्वेऽपि पर्यायोक्त्यलंकारस्य प्राधान्यं प्रतिभाति। तथाच लक्षितं लोचने—‘वासुदेवप्रतापो ह्यत्र विवक्षितः। स चात्र चारुत्वहेतुतया न चकास्ति, अपि तु पर्यायोक्तमेव’ (पृः २३६)।

मूलभूतस्य रसस्यानुपकारकत्वेऽलंकाराणां नास्त्युपयोगः नास्ति वा सार्थकता। प्रसङ्गेऽस्मिन् रायमण्डमहोदयेनाप्युक्तम्—‘The one truth underlying all the rules laid down for the employment of figures is that nothing is gained by any use of those which do not add to the effect of the thought to which

any give expression" (Poetry as a Representative Art).
कथितश्चापि ध्वनिकृता—

"रसभावादितात्पर्यमाश्रित्य विनिवेशनम् ।
अलंकृतीनां सर्वासामलंकारत्वसाधनम् ॥" २।२६॥

एवं रसपरत्वेनाङ्गतया च विवक्षितोऽयमलंकारः सर्वथा सार्थकतामेव धत्ते । जैनालंकारिकेण हेमचन्द्रेण स्वकीये काव्यानुशासनग्रन्थेऽस्य व्यतिरेकदृष्टान्तः प्रदर्शितः ।

'स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः
क्षीवाया नूपुरौ च द्विगुणतरमिमौ क्रन्दतः पादलग्नौ ।
व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्याः
क्रीडन्त्याः पीडयेव स्तनभरविनमन्मध्यभङ्गानपेक्षम्' ॥

रत्नावलीनाटिकायाः प्रथमेऽङ्के नायक उदयनो नृत्यन्तीं कामपि परिचारिकां वर्णयति । 'अत्र पीडयेवेत्युत्प्रेक्षालंकारोऽङ्गी तदनुग्राहकश्चार्थश्लेषः करुणोचितान् विभावानुभावान् सम्पादयन् बाधकत्वेन भातीति न प्रकृतरसोपकारी' ।

अङ्गत्वेन विवक्षितस्यापि अलंकारस्य काले ग्रहणं यथा—

"उद्दामोत्कालिकां विपाण्डुररुचिं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः ।
अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं
पश्यन् कोपविपाटलद्युति मुखं देव्याः करिष्याम्यहम् ॥"

वासवदत्तापरिगृहीता माधवीलता सम्प्रति प्रफुल्लेति तद्दर्शनाद् द्वेषवशेन विपाटलद्युति मुखमहं देव्याः करिष्यामीति वत्सराजोक्तिरियं रत्नावलीनाटिकाया द्वितीयेऽङ्के । अत्र श्लेषसंकीर्णोपमालंकारस्य ग्रहणावकाशो भाविन ईर्ष्याविप्रलम्भरसस्य चर्वणाभिमुख्यं सम्पादयतीति सार्थकोऽयमलंकारप्रयोगः । तथाचोक्तं लोचने—'अत्रोपमाश्लेष ईर्ष्याविप्रलम्भस्य भाविनो मार्गपरिशोधकत्वेन स्थितश्चर्वणाभिमुख्यं कुर्वन् अवसरे रसस्य प्रमुखीभावदशायां पुरःसरायमाणो गृहीतः' (पृ: २४०) ।

नियमस्यास्य वैपरीत्येन असार्थकप्रयोगस्योदाहरणं यथोपन्यस्तं काव्यानुशासने—

"वाताहारतया जगद्विषधरैराश्वास्य निःशेषितं
ते ग्रस्ताः पुनरभ्रतोयकणिकातीव्रव्रतैर्बर्हिभिः ।

तेऽपि क्रूरचमूरुचर्मवसनैर्नीताः क्षयं लुब्धकै-
दम्भस्य स्फुरितं विदन्नपि जनो जाल्मो गुणानीहते ॥"

भल्लटकविकृते भल्लटशतके पद्यमिदं दृश्यते। अलंकारप्रयोगस्यात्र वैकल्यमधिकृत्य हेमचन्द्रेणैवमुक्तम्—"अत्र वाताहारत्वं पश्चाद् वाच्यमपि आदावुक्तमित्यतिशयोक्तिरनवसरे गृहीता। तथाहि प्रथमत एव प्रथमपादे हेतूत्प्रेक्षया यदतिशयोक्तेरुपादानं न तत् प्रकृतस्य दम्भप्रकर्षप्रभावतिरस्कृतगुणगणानुशोचनमयस्य निर्वेदस्याङ्गतामेति। न हि वाताहारत्वादधिको दम्भस्तोयकणव्रतं नापि ततोऽधिकं दम्भनत्वं मृगाजिनवसनमिति" (काव्यानुशा. पृ. २३)।

आदौ गृहीतोऽप्यलंकारः पश्चाद्रसानुकूलालंकारान्तरानुरोधेन रसानुरोधेन वा परित्यक्तः सार्थकतामेव भजते। यथोदाहृतं ध्वनिकृता—

"रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणै-
स्त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथा मामपि।
कान्तापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयोः
सर्वं तुल्यमशोक ! केवलमहं धात्रा सशोकः कृतः ॥"

सीताविरहितस्य रामचन्द्रस्य नितरां पर्याकुलितचेतसः अशोकवृक्षमुद्दिश्येयमुक्तिः। अत्र हि प्रथमपादत्रये प्रवृत्तोऽपि श्लेषश्चतुर्थचरणे रसोपयोगिव्यतिरेकालंकारविवक्षया त्यज्यमानः प्रकृतस्य विप्रलम्भशृङ्गाररसस्योपकारं करोति। अत्र च सशोक इत्यनेन व्यतिरेको विवक्षितः। तस्य चोपयोगं प्रतिपादयता लोचनकृतोक्तम्—"सशोकशब्देन व्यतिरेकमानयता शोकसहभूतानां निर्वेदचिन्तादीनां व्यभिचारिणां विप्रलम्भपरिपोषकाणामवकाशो दत्तः" (पृ २४२)।

नियमस्यास्य वैपरीत्येन प्रयुक्तस्यालंकारस्य वैकल्यं यथोदाहृतं काव्यानुशासने—

"आज्ञा शक्रशिखामणिप्रणयिनी शास्त्राणि चक्षुर्नवं
भक्तिर्भूतपतौ पिनाकिनि पदं लङ्केति दिव्या पुरी।
उत्पत्तिर्द्रुहिणान्वये च तदहो नेदृग् वरो लभ्यते
स्याच्चेदेष न रावणः क्व नु पुनः सर्वत्र सर्वे गुणाः ॥"

काव्यानुशा. पृ. २४॥

राजशेखरकृते बालरामायणे प्रथमेऽङ्के जनकं प्रति जनकपुरोहितस्य शतानन्दस्योक्तिरियम्। एतादृशस्य प्रयोगस्य असामर्थ्यमधिकृत्य एवमुक्तं हेमचन्द्रेण—

"अत्र न रावण इत्यस्मादेव त्यागो युक्तः। तथाहि रावण इत्येतज्जगदाक्रन्द-कारित्वाद्यर्थान्तरं प्रतिपादयञ्जनकस्य धर्मवीरं प्रत्यनुभावतां प्रतिपाद्यते। ऐश्वर्यं पाण्डित्यं परमेशभक्तिर्देशविशेषोऽभिजन इत्येतत् सर्वं लोकमपबाधमानस्या धर्मपरस्य नार्थक्रियाकारकमिति तावतोऽर्थस्य तिरस्कारकत्वेनैव रावणचेष्टितं निर्वाहणीयम्। यत्त्वन्यदुपात्तं क्व नु पुनरिति तद् यदि ससन्देहत्वेन योज्यते अथाक्षेपत्वेन अथापि नेदृग्वरो लभ्यते इति अर्थान्तरन्यासत्वेन तथापि प्रकृतस्य धर्मवीरस्य न कथञ्चिन् निर्वाहः (काव्यानुशा. पृ. २४)।

प्रयुक्तोऽलंकारः परिपोषितश्चेत् मौलं रसं विघातयेत्तर्हि सोऽलंकारो न परिपोषयितव्यः। यथोदाहृतं ध्वनिकृता—

"कोपात् कोमललोलबाहुलतिकापाशेन बद्धा दृढं
नीत्वा वासनिकेतनं दयितया सायं सखीनां पुरः।
भूयो नैवमिति स्खलत्कलगिरा संसूच्य दुश्चेष्टितं
धन्यो ह्न्यत एव निह्नुतिपरः प्रेयान् रुदत्या हसन्॥

श्लोकेऽस्मिन् नायिकायाः कोमलो बाहुः लतिकया सहोपमितः। अथाद् बाहौ लतिकाया आरोपः कृतः। तेन रूपकमलंकारः। स यदि सम्पूर्णतया प्रयुक्तः स्यात्तर्हि दयितायां व्याधवध्वाः वासनिकेतने पञ्जरस्यारोपणं स्यात्। तच्च समुचितं न स्यात्। यथा लक्षितं लोचने—"बाहुलतिकायाः बन्धनीयपाशत्वेन रूपणं यदि निर्वाहयेत् दयिता व्याधवधूः, वासगृहं कारागारपञ्जरादीति परमनौचित्यं स्यात्" (पृ. २४६-४७)। अतोऽत्रालंकारः सामान्येन प्रयुक्तो न चास्य परिपोषो विहितः।

अननुकूलतया परिपोषितस्यालंकारस्य वैकल्यं यथोदाहृत हेमचन्द्रेण काव्यानुशासने—

"सञ्चितपक्ष्मकपाटं नयनद्वारं स्वरूपताडेन।
उद्घाट्य मे प्रविष्टा देहगृहं सा हृदयचौरी॥"

प्रयोगस्यास्य वैफल्यमधिकृत्य हेमचन्द्रेणोक्तम्—'अत्र नयनद्वारमित्येतावदेव सुन्दरं श‍ृङ्गारानुगुणं नत्वन्यद् रूपणमिति'। ध्वन्यालोकस्य तृतीयोद्योतेऽपि लोचनकृता इदमुदाहृतम्। तत्र चतुर्थचरणन्तु एवम्—'हृदयगृहं मे नृपतनूजा'।

परिपोषितोऽपि अलंकारो यदि अङ्गत्वेन समावेश्यते उपकरोति चाङ्गिनं

रसं तर्हि सोऽलंकारः सार्थकतां भजते। यथोदाहृतं ध्वनिकृता मेघदूतगतं पद्यमेकम्—

श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान्।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्मिन् क्वचिदपि न ते चण्डि! सादृश्यमस्ति॥ उत्तरमेघ. ४३

अत्र परिपुष्टतया प्रयुक्त उत्प्रेक्षालंकारः। स चाङ्गभावेनैव निवेशित इति मौलं विप्रलम्भशृङ्गाररसं सातिशयं पुष्णाति। यथोक्तं लोचनकृता—"अत्र ह्युत्प्रेक्षायास्तद्भावाध्यारोपरूपाया अनुप्राणकं सादृश्यं यथोपक्रान्तं तथा निर्वाहितमपि विप्रलम्भरसपोषकमेव जातम्" (पृ. २४८)।

वैफल्यस्योदाहरणं यथा प्रदत्तं हेमचन्द्रेण—

"न्यञ्चत्कुञ्चितमुत्सुकं हसितवत् साकूतमाकेकरं
व्यावृत्तं प्रसरत्प्रसादि मुकुलं सप्रेम कम्प्रं स्थिरम्।
उद्भ्रान्तमपाङ्गवृत्ति विकचं मज्जत्तरङ्गोत्तरं
चक्षुः साश्रु च वर्तते रसवशादेकैकमन्यक्रियम्॥"

'अत्र रावणस्य दृगविंशतौ वैचित्र्येण स्वभावोक्तिर्निर्वाहितापि रसस्याङ्गत्वेन न योजितेति'। इयमेव समासतः ध्वनिकारप्रदर्शिता अलंकारप्रयोगसमीक्षा। अनन्यपरतन्त्रा असामान्या च ध्वनिकारस्य मनीषा यस्यां साहित्यतत्त्वानां निरवद्यं यथायथं च प्रतिफलनं जातम्। तथापि अस्यामलंकारसमीक्षायां किञ्चित्पूर्ववर्तिनः रुद्रटस्य कश्चन प्रभावस्तिष्ठेन्नाम। यथा लक्षितं राघवन्-महोदयेन—"The idea that Rasa and rasaucitya control alamkāra is already seen in Rudraṭa......After dealing with some śabdālamkāras like yamakas which are a siren to poets who are easily tempted, Rudraṭa says, by way of closing the chapter, that these figures must be introduced after bestowing due thought on propriety, Aucitya, with reference to the main theme. Even the anuprāsas have to be now cast away and now taken up and sparsely used to be of much advantage. They must not be thickly overlaid upon the theme through the whole length of it.

एताः प्रयत्नादधिगम्य सम्यक् औचित्यमालोच्य तथार्थसंस्थम् ।
मिश्राः कवीन्द्रैरघनाल्पदीर्घाः कार्य्या मुहुश्चैव गृहीतमुक्ताः ॥

—K. AK 11.32.

This is Aucitya of Alamkāra which Ānandavardhana elaborates in Uddyota II of his work. It is this idea in the last line of Rudraṭa's verse quoted above 'gṛhīta-muktāḥ' that Ānandavardhana has formulated into the rule 'kāle ca grahaṇatyāgau' (11.19) taking up and throwing away according to the circumstances, as regards the use of figures."—

—Some concepts of Alamkāra Śāstra, PP. 230-31

एवं तत्रभवता ध्वन्यालोककृता अलंकाराणां सर्वथा काव्यशरीराभिन्नत्वमेव व्यवस्थापितम् । परन्तु तेऽलंकारा यदि व्यञ्जनया प्रकाश्यन्ते तर्हि तेषामात्मायमानता जायते । वाच्यालंकारेभ्यो व्यङ्ग्यालंकाराणामस्ति अतिशयितं किमपि माधुर्य्यम् । तथाचोक्तं ध्वनिकृता—

शरीरीकरणं येषां वाच्यत्वेन व्यवस्थितम् ।
तेऽलंकाराः परां छायां यान्ति ध्वन्यङ्गतां गताः ॥२।२९॥

व्याख्यातश्चैतत् लोचनकृता—"येषामलंकाराणां वाच्यत्वेन शरीरीकरणं शरीरभूतात् प्रस्तुतादर्थान्तरभूततया अशरीराणां कटकादिस्थानीयानां शरीरतापादनं व्यवस्थितं सुकवीनामयत्नसम्पाद्यतया । यदि वा वाच्यत्वे सति येषां शरीरतापादनमपि न व्यवस्थितं दुर्घटमिति यावत् । तेऽलंकारा ध्वनेर्व्यापारस्य काव्यस्य व्यङ्ग्यतां व्यङ्ग्यरूपतया गताः सन्तः परां दुर्लभां छायां कान्तिमात्मरूपतां यान्ति" (पृ. २९९-३००) ।

अत्रेदं तत्त्वं प्रतिभाति—रससमाधिमनादृत्य अलंकारचिकीर्षामात्रवशवर्त्ती कविः यानलंकारान् निबध्नन्ति ते कटककुन्तलादिवत् सर्वथा बाह्या एव । ये तु रसाक्षिप्ततया रससमाहितकविचेतसः प्रादुर्भवन्ति ते काव्यशरीराभिन्ना एव । परन्तु तादृशा रसाक्षिप्ता अलंकारा यदि समभिव्यज्यन्ते तर्हि तेषां काव्यात्मत्वमपि स्वीकृतम् । तेषां व्यङ्ग्यालंकाराणां वाच्योपस्कारकत्वेऽपि वाच्यालंकारेभ्यो विद्यते गौरवम् । एतदेव संसूचयता लोचनकृतोक्तम्—

"सुकविर्विदग्धपुरन्ध्रीवत् भूषणं यद्यपि श्लिष्टं योजयति तथापि शरीरतापत्तिरेवास्य कष्टसम्पाद्या कुङ्कुमपीतिकाया इव। आत्मतायास्तु का सम्भावनाऽपि। एवम्भूता चेयं व्यङ्ग्यता या अप्रधानभूतापि वाच्यमात्रालंकारेभ्य उत्कर्षमलंकाराणां वितरति। बालक्रीड़ायामपि राजत्वमिवेति" (पृ. ३००)।

अत्रेदमवधेयम्—वस्त्वलंकाररसादिभेदेन ध्वनेस्त्रिविधत्वेऽपि रसध्वनेरेव प्राधान्यम्। तस्यैव च काव्यात्मत्वं ध्वनिकृतामप्यभिमतम्। तथाचोक्तं तेन—'काव्यस्यात्मा स एवार्थः'। व्याख्यातश्चैतल्लोचने—"स एवेति प्रतीयमानमात्रेऽपि प्रक्रान्ते तृतीय एव रसध्वनिरिति मन्तव्यम्, इतिहासबलात् प्रक्रान्तवृत्तिग्रन्थार्थबलाच्च। तेन रस एव वस्तुत आत्मा"। [ध्वन्या. पृ. ६८] एवं रसस्य काव्यात्मत्वेऽपि समभिव्यज्यमानौ वस्त्वलंकारौ सर्वथा रसं प्रति पर्य्यवस्येते इति वाच्यादुत्कृष्टौ तौ भवतः। बालकानां क्रीड़ासु यो राजा भवति तस्य राजभावस्तत्त्वदृष्ट्या न यथार्थः परन्तु तदानीं विद्यते तस्य कापि समुपभोग्यता। एवमेव प्रधानतया ध्वन्यमानानामलंकाराणां रसपर्यवसायितया वाच्यालंकारेभ्यः किमपि प्राधान्यं परिलक्ष्यते। अतः सामान्येन अलंकारध्वनेरपि काव्यात्मत्वमभ्युपगच्छता ध्वन्यालोककृतोक्तम्—'काव्यस्यात्मा ध्वनिरि'ति।

अलंकाराणां साफल्यवैफल्यविधौ ध्वनिकारप्रदर्शितामिमामेव समीक्षाशैलीमवलम्ब्य परवर्तिना क्षेमेन्द्रेण स्वीये औचित्यविचारचर्चाग्रन्थे औचित्यानुसारिणी आलंकारिकी समीक्षा विहिता। तथाचोक्तं तेन—

'काव्यस्यालमलंकारैः किं मिथ्यागणितैर्गुणैः।
यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते ॥' ४

किञ्च उचितस्थानविन्यासादलंकृतिरलंकृतिः। अलंकृतिरुचितस्थानविन्यासादलंकर्तुं क्षमा भवति, अन्यथा त्वलंकृतिव्यपदेशमेव न लभते।

यदाह— कण्ठे मेखलया नितम्बफलके तारेण हारेण वा
पाणौ नूपुरबन्धनेन चरणे केयूरपाशेन वा।
शौर्य्येण प्रणते रिपौ करुणया नायान्ति के हास्यता-
मौचित्येन विना रुचिं प्रतनुते नालंकृतिर्नो गुणः ॥ ६

औचित्यानुसार्यलंकारयोजनाचिन्ताया बीजं भरतप्रणीते नाट्यशास्त्रेऽपि प्राप्यते। यथोक्तम्—

"अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।

मेखलोरसि बन्धे च हास्यायैवोपजायते ।।' ना. शा. २३।६९

ध्वनिकृतापि ध्वन्यालोकस्य तृतीयोद्योतेऽलंकाराणामौचित्येन योजनमुपदिष्टम् । यथोक्तम्—"अलंकृतीनां शक्तावप्यानुरूप्येण योजनम् ।

प्रबन्धस्य रसादीनां व्यञ्जकत्वे निबन्धनम् ।। ध्वन्या. ३।१४ ।।

अतोऽलंकाराणां प्रयोगस्य साफल्यवैफल्यसमाकलने ध्वनिकारक्षेमेन्द्रयोः दृष्टिसाम्यमतितरां समासाद्यते । क्षेमेन्द्रप्रदर्शितमुदाहरणं दिङ्मात्रमुदाह्रियते—

"विश्रान्तविग्रहकथो रतिमान् जनस्य

चित्ते वसन् प्रियवसन्तक एव साक्षात् ।

पर्युत्सुको निजमहोत्सवदर्शनाय

वत्सेश्वरः कुसुमचाप इवाभ्युपैति ।।"

अत्र वत्सेश्वरस्य कुसुमचापेन सहोपमा औचित्येन प्रयुक्ततया सुप्रयुक्ता सहृदयहृदयाह्लादिनी च ।

औचित्यवैधुर्येण प्रयुक्तोऽलंकारो न सार्थक्यं भजते । यथोदाहृतम्—

"खगोत्क्षिप्तैरन्त्रैस्तरुशिरसि दोलेव रचिता

शिवा तृप्ताहारा स्वपिति रतिखिन्नेव वनिता ।

तृषार्तो गोमायुः सरुधिरमसिं लेढि बहुशो

बिलान्वेषी सर्पो हृतगजकराग्रं प्रविशति ।।"

अत्र रतिकेलिप्रतिकूलरणाङ्गने वर्तमानायाः पुरुषपिशिततृप्तसुप्तायाः शिवायाः सुरतक्लान्तया वनितया सहोपमा नोचिता । अतोऽत्र प्रयुक्तोपमा सौन्दर्यहीना प्रकृतबीभत्सरसप्रतिकूलतामाचरति च ।

क्षेमेन्द्रग्रन्थात् उद्धृते प्रथमोदाहरणे प्रयुक्तोपमा प्रकृतशृङ्गाररसानुकूलतयैवाङ्गतया प्रयुक्ता द्वितीये तु तादृश्या उपमाया अकाले ग्रहणं विहितमिति ध्वनिकारप्रदर्शिता समीक्षा स्यात् । अलंकारस्यैतादृशसमुचितप्रयोगे वक्रोक्तिजीवितकारस्यापि सम्मतिरस्ति । तथाहि सुकुमारवस्तुवर्णनप्रसङ्गे अधिकतया अलंकारप्रयोगो नेष्यते तेन । यथोक्तम्—'यदेवंविधे भावस्वभावसौकुमार्यवर्णनप्रस्तावे भूयसां न वाच्यालंकाराणामुपमादीनामुपयोगयोग्यता सम्भवति स्वभावसौकुमार्यातिशयम्लानताप्रसङ्गात्' । वक्रोक्तिजीवितम्—पृः १३४

विषयानुरूप्येणैव अलंकारयोजना कुन्तकस्याभिमतासीत् । यथोक्तम्—

यस्मान् महाकवीनां प्रस्तुतौचित्यानुरोधेन कदाचित् स्वाभाविकमेव सौन्दर्य-मेकराज्येन विजृम्भयितुमभिप्रेतं भवति । कदाचित् विविधरचनावैचित्र्ययुक्त-मिति। अत्र पूर्वस्मिन् पक्षे रूपकादेरलंकरणकलापस्य न तादृक् तत्त्वम् । अपरस्मिन् पुनः स एव सुतरां समुज्जृम्भते ।' [व. जो. पृ. १३८] विचित्रमार्गे एवालंकाराणां प्रयोगप्राचुर्य्यमभिमतमासीत् कुन्तकस्य । यथोक्तम्—

अलंकारस्य कवयो यत्रालंकरणान्तरम् ।
असन्तुष्टा निबध्नन्ति हारादेर्मणिबन्धवत् ॥ १।३५

कविप्रयुक्तानामलंकाराणामसाफल्यविधौ अन्यानि कतिचनोदाहरणानि समुद्ध्रियन्ते—

दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ॥

हिमालयमाहात्म्यवर्णप्रसङ्गे कालिदासस्येयमुक्तिः । अत्रोत्प्रेक्षितार्थस्य अचेतनान्धकारत्रासस्य सम्भूततयैव स्वरूपं प्रकाशितम् । तथाहि प्रकृतस्य अप्रकृतात्मना सम्भावनमुत्प्रेक्षा । तेनोत्प्रेक्षितोऽर्थः कविकल्पितो न तत्त्वतः सिद्धः । अतोऽर्थान्तरन्यासेन तस्य पुनः समर्थनं न युज्यते । अर्थान्तरन्यासालंकारस्य अत्रानौचित्येनाकाले ग्रहणं विहितं कविना ।

दृष्ट्वेव निर्जितकलापभरामधस्ताद्
व्याकीर्णमाल्यकवरां कवरीं तरुण्याः ।
प्रादुद्रवत् सपदि चन्द्रकवान् द्रुमाग्रात्
संहर्षिणा सह गुणाभ्यधिकैर्दुरासम् ॥ शिशु. ५।१६ ॥

अत्र भयहेतुकं प्रकृतं पलायनं कविना कवरीदर्शनहेतुकत्वेनोत्प्रेक्षितम् । तच्च वास्तवदृष्ट्या न यथार्थमिति तस्य पुनरर्थान्तरन्यासेन समर्थनं न युक्तम् । अतोऽत्रार्थान्तरन्यासस्याकाले ग्रहणं कृतम् ।

राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी ।
गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ॥

रामेण ताड़काया बधोऽत्र वर्ण्यते कविना । मौलो रसस्तावदत्र बीभत्सः । परन्तु प्रयुज्यमानं श्लेषसंकीर्णं रूपकं शृङ्गाररसस्याभिव्यञ्जकम् । बीभत्स-शृङ्गारयोः रसयोः विरोधः सहृदयहृदयवेद्यः अलंकारशास्त्रनिर्दिष्टश्च । यथोक्तम्

दर्पणे—'शृङ्गारे तु बीभत्स इत्याख्याता विरोधिता'। अतोऽत्र रूपकालंकारस्य रसविरोधित्वादनुचितत्वेनैव प्रयोगो विहितः।

अवगाढः सुदुष्पारं शोकसागरमब्रवीत्।
रामशोकमहाभोगः सीताविरहपारगः॥
श्वसितोर्मिमहावर्तो बाष्पफेनजलाविलः।
बाहुविक्षेपमीनौघो विक्रन्दितमहास्वनः॥
प्रकीर्णकेशशैवालः कैकेयीवड़वामुखः।
ममाश्रुवेगप्रभवः कुब्जावाक्यमहाग्रहः॥
यस्मिन् बत निमग्नोऽहं कौशल्ये राघवं विना।
दुस्तरो जीवता देवि! ममायं शोकसागरः॥

रामा. अयोध्या. ५९।३२-३६॥

रामायणस्यायोध्याकाण्डे मुमुर्षोर्दशरथस्य अस्यामुक्तौ करुणरसप्रधाने एतादृशानां रूपकालंकाराणामतिशयिततया निर्वाहो न समीचीन इति प्रतिभाति।

किष्किन्ध्याकाण्डे पतितमग्रजदेहमधिकृत्य सुग्रीवेन विहितायां विलापोक्तावपि रूपकस्यानुचितमतिनिर्वहणं परिदृश्यते। यथा—

"सौन्दर्यघातापरगात्रबालः सन्तापहस्ताक्षिशिरोविषाणः।
एनोमयो मामभिहन्ति हस्ती दृप्तो नदीकूलमिव प्रवृद्धः॥"

—रामा. किष्किन्ध्या. २४।१७॥

वेणीसंहारनाटकेऽपि पितुर्मरणवार्ताश्रवणेन शोकाभिभूतस्य अश्वत्थाम्नः उक्तौ रूपकस्य निर्वाहो न युक्ततया भाति। तद्यथा—"त्वरते मे तावत् तातपरिभवानलदह्यमानमिदं चेतः प्रतीकारजलावगाहाय" (३यः अङ्कः)।

यत्र वर्णनीये वस्तुनि अप्रस्तुतस्य कस्यचन वस्तुनो व्यवहारसमारोपोऽभिव्यज्यते तत्र जायते समासोक्तिरलंकारः। अयमलंकारः काव्यसृष्टेर्नितरामुपकारकः। अस्यालंकारस्य महिम्ना चेतनाचेतनयोः सीमा भवति व्यपगतः। अचेतना अल्पचेतना वा पदार्थाः चित्तवन्तः सन्तः कविसृष्टौ विभान्ति। दण्डिणा कथितस्य समाधिगुणस्य सत्तात्र परिलक्ष्यते। समाधिगुणोस्यत्कर्षं प्रतिपादयता दण्डिणोक्तम्—

"तदेतत् कविसर्वस्वं समाधिर्नाम यो गुणः।
कविसार्थः समग्रोऽपि तमेनमनुगच्छति॥" काव्यादर्शः १।१००

समासोक्त्यलंकारस्य सार्थकोदाहरणानि कालिदासादीनां काव्येषु सुलभरूपाणि। मेघदूतकाव्यात् दिङ्मात्रमुदाह्रियते—

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुलभं दर्शितावर्तनाभेः।
निर्विन्ध्यायाः पथि भव रसाभ्यन्तरः सन्निपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु॥ पूर्वमेघः २८

वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः।
सौभाग्यं ते सुभग! विरहावस्थया व्यञ्जयन्ती
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः॥ तत्रैव २९

अत्र निर्विन्ध्यानद्यां विरहिण्या नायिकाया आचरणं समारोपितम्। इयञ्च समासोक्तिः मूलभूतं विप्रलम्भश्रृङ्गाररसमतिशयेन पुष्णाति। विरहिणो नायकस्य यक्षस्य नयनयोः विश्वमेव चेतनाचेतनात्मकं विरहविधुरं प्रतिभाति।

परन्तु अत्रापि अलंकारे तादृशो व्यवहारसमारोपो व्यञ्जनयैव विधातव्यः। व्यञ्जनया प्रतिपाद्यमानस्य व्यवहारसमारोपरूपस्यार्थस्य अर्थैकदेशस्य वा यदि अभिधया प्रतिपादनं भवति तर्हि जायते तस्यालंकारस्य वैकल्यम्। शिशुपालबधस्य नवमसर्गे सूर्यास्तवर्णनप्रसङ्गे परिदृश्यते—

अनुरागवन्तमपि लोचनयोर्दधतं वपुः सुखमतापकरम्।
निरकाशयद्रविमपेतवसु वियदालयादपरदिग्गणिका॥ ९।१०

अनुरागयुक्तमपि सुन्दरमपि नायकं द्रविणहीनत्वात् गणिका यथा स्वगृहान् निष्काशयति तथैव रक्तिमं सुन्दरं सूर्यं रश्मिरहितं पश्चिमा दिगस्तं गमयति। अत्र रवौ नायकव्यवहारसमारोपः पश्चिमदिशि च गणिकाव्यवहारसमारोपो व्यञ्जनया क्रियमाणः चारुत्वमावहेत्। तस्य तु वियदालयेति अपरदिग्गणिकेति शब्देन रूपणात् चारुत्वहानिरतितरां जाता। "कथमपि वाच्यवृत्त्यानालिङ्गितस्यैव व्यङ्ग्यस्य चमत्कारित्वेनालंकारिकैः स्वीकारात्" इत्युक्तं पण्डितराजेन रसगङ्गाधरे। यथा वा रघुवंशे—

निद्रावशेन भवता ह्यनवेक्ष्यमाणा पर्युत्सुकत्वमबला निशि खण्डितेव।
लक्ष्मीर्विनोदयति येन दिगन्तलम्बी सोऽपि त्वदाननरुचिं विजहाति चन्द्रः॥

रघु. ५।६७

अत्र व्यञ्जनयैव लक्ष्म्यां खण्डितनायिकाव्यवहारः सममबुध्यते तस्य पुनः खण्डिता अबलेवेति उपमया वाच्यायमानत्वं न सौन्दर्यावहम्।

तथा च समासोक्तौ कार्यसाम्येन लिङ्गसाम्येन विशेषणसाम्येन वा अभिव्यञ्जितस्य औपम्यस्य शब्देनोपादानं तस्यालंकारस्य वैकल्यं प्रकाशयति। उक्तश्चात्र प्रसङ्गे व्यक्तिविवेककृता—

उभयार्थपदनिबन्धो लिङ्गविशेषः पदश्च गुणवृत्ति।

उपमानविशेषाश्रयमर्थं गमयति स नहि पुनर्वाच्यः ।। व्यक्तिविवेक २।४३

अप्रस्तुतादर्थात् प्रस्तुतस्यार्थस्य गम्यत्वेऽप्रस्तुतप्रशंसालंकारो जायते। तत्र गम्यमानस्य प्रस्तुतार्थस्य कथमपि अभिधया प्रकाशनं न युक्तरूपम्। उदाहरणमेकं यथा—

आहूतेषु विहङ्गमेषु मशको नायान् पुरो वार्यते
मध्ये वा धुरि वा वसंस्तृणमणिर्धत्ते मणीनां धुरम्।
खद्योतोऽपि न कम्पते प्रचलितुं मध्येऽपि तेजस्विनां
धिक् सामान्यचेतसं प्रभुमिवानासृष्टतत्त्वान्तरम् ।।

राजमण्डलेष्वाहूतेषु तत्र कदाचिदग्रे क्वचिन्न मध्ये कोऽपि क्षुद्रभूस्वामी समागतस्तन्निन्दार्थमियमुक्तिः। अत्राप्रस्तुतानां मशकादीनामभिधानवशादेव क्षुद्रतया अचेतसः प्रभोर्व्यञ्जनतया प्रतीतिर्जायते। तस्य पुनः शब्देनाभिधानं न युज्यते। एवमत्रोपमाया अनवसरे ग्रहणमप्रस्तुतप्रशंसायाः सौन्दर्य्यं विघातयति।

प्रतिवस्तूपमादृष्टान्तादौ औपम्यस्य गम्यत्वमेव सौन्दर्यस्य निष्पादकम्। तस्यौपम्यस्य पुनः कथमपि वाच्यवृत्त्या प्रकाशनं न शोभनम्। प्रसङ्गेऽस्मिन् शिशुपालवधमहाकाव्यस्य द्वितीयसर्गादिकः श्लोकः समुद्धृत्य विचार्य्यते—

तृप्तियोगः परेणापि महिम्ना न महीसयाम्।
पूर्णश्चन्द्रोदयाकाङ्क्षी दृष्टान्तोऽत्र महार्णवः ।। २।३१

अत्र हि प्रतिवस्तुपमालंकारशक्त्यैव महार्णवमहीयसामुपमानोपमेयभावः समभिव्यज्यते। दृष्टान्तशब्देन पुनः महार्णवशब्दस्योपमानत्वकथनं न यथार्थरूपं विभाति।

यथोत्प्रेक्षायां तथैव अतिशयोक्तावपि प्रसिद्धिमतिरिच्य अध्यवसानं न शोभनं जायते। नैषधचरिताद् दिङ्मात्रमुदाह्रियते—

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तस्मात् किल श्रोत्रसुधां विधाय रम्भाचिररम्भामतुलां नलस्य ।
तत्रानुरक्ता तमनाप्य भेजे तन्नामगन्धान्नलकूबरं सा ।। ३/२६

अत्र रंभाकर्तृकस्य तथाविधस्य नलकूबरभजनस्यासम्बन्धेऽपि तत्सम्बन्धोक्त्या अतिशयोक्तिरलंकारः । इयञ्चातिशयोक्तिः तत्त्वादतीव विच्युतेति सौन्दर्य-सृष्टौ मन्थरगतिका । अतिशयोक्तेः साफल्यमधिकृत्य राघवन्महोदयेनोक्तम्—"As with hyperbole, so with conceits; the departure from truth must not be shocking" (p. 87). उक्तञ्चापि आनन्द-वर्धनेन—"कथं हि अतिशययोगिता स्वविषयौचित्येन क्रियमाणा सती काव्ये नोत्कर्षमावहेत्" (ध्वन्या. उद्योत. ३ पृ. ४६६)। अत्र लोचनम्—"अनौचित्येन तु शोभा लीयत एव ।" अपि च—

श्रृण्वन् सदारस्तदुदारभावं हृष्यन् मुहुर्लोम पुलोमजायाः ।
पुण्येन नालोकत लोकपालः प्रमोदबाष्पावृतनेत्रमालः ।। नै. ३।२८

अत्र नलगुणश्रवणेन शचीदेव्याः रोमाञ्चवर्णनरूपातिशयोक्तिरौचित्यमावहति न वेति सुधीभिर्विभावनीयम् । एवंप्राया बह्वोऽतिशयोक्तयः श्रीहर्षकाव्ये परिप्राप्यन्ते ।

॥ नैषधचरिते समाजचित्रम् ॥

—देवकुमार दासः

कवित्वप्रतिभाप्रभया कालिदासोत्तरं संस्कृतसाहित्याकाशमुद्भासयतां कविमुख्यानामेकतमस्तत्रभवान् श्रीहर्षः। नलदमयन्त्योः प्रेमोपाख्यानमुपजीव्य हर्षकविना विरचितं नैषधचरितनामधेयं शृङ्गाररसात्मकं द्वाविंशतिसर्गनिबद्धं महाकाव्यमनुपमं सहृदयहृदयानि रसोल्लासवारिधौ चिराय निमज्जयद् नितरां देदीप्यते। यद्यपि प्राधान्येन महाभारतकथावस्तु समाश्रित्य कविना स्वस्य लोकोत्तरकल्पनाविभवेन प्रणीतमिदं महाकाव्यं तथापि तत्कालीनसामाजिकस्थितेः कतिचन तथ्यानि काव्यादस्मात् सुखमेव समुन्नेतुं शक्यन्ते। तथाहि लोकाचारादारभ्य खाद्याभ्यासशिक्षाव्यवस्थादीनि सामाजिकार्थनैतिकधर्मीयानुष्ठानानि च बाहुल्येनात्र समुपस्थापितानि दृश्यन्ते।

श्रीहर्षकवेः समकालिकः समाजो मध्ययुगस्थितायाः भारतभूमेरेव प्रतिच्छविः। तदानीन्तने काले वर्णाश्रमव्यवस्था प्रचलितासीत् यस्यां ब्राह्मणाः प्रधानीभूता नितरां सम्मानार्हाश्चासन्। स्वधर्मभ्रष्टानां मद्यपानादिना अधःपतितानां विप्राणां स्वर्गगमने नास्त्यधिकार इत्यासीत् जनानां विश्वासः। तथाचोक्तं नैषधचरिते—

"किमु दिवं पुनरेति यदीदृशः पतित एव निषेव्य हि वारुणीम् ॥" ४.७० ॥

गार्हस्थ्य-वाणप्रस्थ-सन्न्यासादीनामपि आश्रमव्यवस्थानां सामुल्लेखो दृश्यते श्रीहर्षकवितायाम्—

"स गृहे गृहिभिः पूर्णे वने वैखानसैर्घने।
यत्याधारेऽमरागारे क्वापि न स्थानमानशे ॥" १७.१७५ ॥

निषधराज्ये नलस्य शासनगुणेन तस्य प्रजा अपि वर्णाश्रमाचारपथे अचञ्चला एवाभवन्—"वर्णाश्रमाचारपथात् प्रजाभिः स्वाभिः सहैवास्खलते नलाय" (१४.१५)। ब्रह्मचारिणो मौञ्जमेखलां परिदधते स्म, हस्तेन च पलाशदण्डमधारयन् (१७/१८०), अजिनमपि ते व्यवहृतवन्तः (१७/१८६)। सन्न्यासिनां परिव्राजकानाञ्च कौषिकोत्तरीयस्यापि समुल्लेखो दृश्यते—"तापसोऽयं सन्ध्याभ्रकाषायमधत्त सायम्।" २२/१२ ॥ समाजे क्षत्रिया राजकर्मचारि-

रूपेण उच्चैः पदमलंकृतवन्तः। योद्धृरूपेण तेषां प्रसिद्धिरपि अविसंवादितैव। नैषधचरिते लेखकरूपेणापि तेषां नियोगः समुल्लिखितः। तथाहि चतुर्दश-सर्गस्य ६६-तमे श्लोके यमस्य लेखकरूपेण चित्रगुप्तस्योल्लेखः प्राप्यते। समाजे निम्नवर्णीयानां नीचकुलसम्भूतानां च शूद्राणां स्थानमतीव हेयमासीत्। सामाजिकपदमर्य्यादाभिः नितरां हीनानां तेषां वेदादिशास्त्रपाठे श्रवणे च नासीदधिकारः। तथाचोक्तम्—"पातुं श्रुतिभ्यामपि नाधिकुर्वे वर्णं श्रुतेर्वर्ण इवान्तिमः किम्।" (४/६२)। चण्डालाः प्राणिवधजनितेषु नृशंसकर्मसु निरता आसन्। शरनिर्माणादिभिः काण्डकाराश्चापि तेषां सहायिनः समाजे समामेव पदवीमलभन्त। तथाहि नैषधचरितस्य नवमसर्गान्तर्गते १५१ संख्यके श्लोके कविना अनङ्गश्चण्डालरूपेण तथा वसन्तः काण्डकाररूपेणोपकल्पितौ। जनानां नितरामवज्ञां समासादयन्तस्ते विगर्हितं जीवनमतिवाहयन्ति स्म।

प्राचीनभारते मानवानां जीविका वंशानुक्रमिका शास्त्रकारादिभिश्च सुनिर्दिष्टासीत्। जातिभेदेन कर्मभेदोऽप्यासीत् पृथक् पृथगेव। श्रीहर्षस्य कालेऽपि नास्त्यस्य व्यभिचारः। नैषधचरितोपवर्णिते समाजे बहुविचित्राणां जीविकानामुल्लेखः प्राप्यते। तन्तुवाय-चित्रकर-वीणावादक-कुम्भकार-स्वर्ण-कार-नर्तक-वणिगुद्यानपालक-यादुकर-रजक-कुसीदजीवि-वैहासिक-स्थपति-मौहूर्तिक-निक्षेपणिकादीनां विचित्रजीविकाश्रयिणां समुल्लेखोऽस्माकं विस्मय-मावहति। उत्तमर्णा अधमर्णाद् भूयोगुणमर्थं प्रायेण अगृह्णन् (७/३३), चौर्यभयाद् वणिजां सविधे अर्थालंकारादीनां न्यासः कृतो जनैः (७।५५)।

श्रीहर्षसमकालिके समाजे विवाहबन्धनं शास्त्रनिर्दिष्टमार्गेणानुष्ठितमभवत्। समाजे असवर्णगोत्रीयाणाम् असवर्णप्रवराणां मध्ये वैवाहिकसम्बन्धो विहितः। समगोत्रप्रवरयोर्मध्ये परिणय आसीन्निषिद्धः। यथोक्तम्—

गोत्रानुकूलत्वभवे विवाहे तत्प्रातिकूल्यादिव गोत्रशत्रुः।
पुरश्चकार प्रवरं वरं यमायन् सखायं ददृशे तया सः॥

—नै. च. १४/६२॥

निर्द्धारिते लग्ने वेदविहितमार्गमनुसृत्य ललनाचारानुयायिना च पथा पाणि-ग्रहणमनुष्ठानं विहितमासीत्। तथोक्तम्—

सृजन्तु पाणिग्रहमङ्गलोचिता
मृगीदृशः! स्त्रीसमयस्पृशः क्रियाः।

श्रुतिस्मृतीनां तु वयं विदध्महे
विधीनिति स्माह च निर्ययौ च सः ॥ नै. च. १५/७ ॥

नलदमयन्त्योः विवाहवर्णनायां लोकाचारविषयकानि विविधानि तथ्यानि समुल्लिखितानि। एतदुपलक्ष्य आलिम्पनचित्रणस्य अपूपनिर्माणस्यापि प्रचलनमासीत्। चतुष्कालंकरणमण्डितायां वेदिकायां कुम्भजलधारया दमयन्तीं स्नापयित्वा आलिजनास्तां विविधालंकारैः मण्डयामासुः। तद् यथा इन्दुशुभ्रवस्त्रेण तस्याः लावण्यमयं वपुः, मनःशिलाचित्रकेन भालम्, मूर्धजबन्धनेन केशपाशं, नीलपद्मकुण्डलाभ्यां कर्णयुगलम्, अञ्जनरेखया नेत्रद्वयम्, अलक्तरागेण पदयुगलं, मधुमिश्रितयावकदीप्त्या अधरोष्ठं, शङ्खवलयेन करकमलं, सप्तमुक्ताहारेण गलदेशमलञ्चक्रुः। नलोऽपि मस्तके मुकुटम्, भाले वीरपट्टिका, वक्षे चन्दनविन्दुः, कर्णद्वये कुण्डलमित्यादिभिः वरवेशैः सुशोभित आसीत्। नलस्य मणिबन्धे माङ्गलिकं विवाहसूत्रं निहितम्। विवाहकाले मधुपर्कास्वादनम्, बधुबरहस्ते कुशबन्धनम्, वरस्य पाणौ कन्यायाः हस्तार्पणम्, बरस्य अग्निप्रदक्षिणम्, 'स्थिरा त्वमश्मेव भव' इति मन्त्रोच्चारणम्, प्रियांशुकेन प्रियवाससो ग्रन्थिनिबन्धनम्, वरेण बधूमुद्दिश्य ध्रुवनक्षत्रप्रदर्शनम्, तथा 'सतीमिमां पश्य' इति वाक्येन अरुन्धतीप्रदर्शनम्, अग्नौ लाजोत्सर्ग इत्यादय आचाराः समनुष्ठिताः। एतैरनुमीयते यत् साधारणेषु जनेष्वपि एते लौकिकाचारा विशेषेण प्रचलिता आसन्। विवाहानुष्ठानादनन्तरं बधूपुरःसरो बरो निर्जनं कौतुकागारं प्राविशत्। तत्र कौतुकागारे "पुरन्ध्रिभिः सहस्ररन्ध्रीकृतमीक्षितुं ततः।" यथाविधि त्र्यहमेकत्रावस्थानेऽपि नवदम्पत्योः यौनसम्भोगो निषिद्ध आसीत्। समीरीतञ्च—

तथाशनाया निरशेषि न ह्रिया
न सम्यगालोकि परस्परक्रिया।
विमुक्तसम्भोगमशायि सस्पृहं
बरेण बध्वा च यथाविधि त्र्यहम् ॥ नै. च. १६/४७ ॥

देशे देशे काले काले मानवानां मनसि केचन संस्काराः परिलक्ष्यन्ते। सभ्यतायाः क्रमविकाशे शिक्षायाः सम्प्रसारे च तेषां लोकविश्वासानामपि विवर्तनं संघटितं भवति। नैषधचरितोपवर्णितायां समाजव्यवस्थायामपि तादृशा लोकाचारास्तथा संस्काराः प्रचलिता दृश्यन्ते। गोमयलिप्तेन चूर्णा-

दिच्छिन्न शरावेण दृष्टिदोषनिरासार्थं नीराजना क्रियते स्म (२/२६)। मन्त्रौषधिमणिप्रभावेन दुरारोग्यो व्याधिरपि दूरीभवतीति विश्वासो लोकेषु सुदृढ़मूल आसीत् (२२/६६)। दुष्टग्रहोपशमाय पक्वं महाकालफलं द्वारदेशेऽवध्यत। टीकाकारेण नारायणेन उक्तम्—"...महाकालफलं ग्रहोपसर्गनिवारणार्थं गृहद्वारे वृद्धैर्बध्यते।" मुखावयवेन पितुरनुकारिणी बाला सौभाग्यशालिनीति मन्यते स्म। दमयन्त्यपि पितृमुखीति कथ्यते (१३/१२)। नारीणां सीमन्ते सिन्दूरचिह्नं तासां प्रियायुषे कल्पते (१५/५५)। महाजनाचारमनुसृत्य साधवो न कदापि आत्मनाम आददते स्म—"स्वनाम नामाददते न साधवः" (६/१३)। तदानीं समाजे सहमरणप्रथायाः प्रचलनमासीत्। देशान्तरे मृतानां क्षत्रियाणां स्त्रियो धनुरालिङ्ग्यान्वम्रियन्त। अस्य सतीप्रतस्योल्लेखो नैषधचरितस्य ४/४६ संख्यके १६/४४ संख्यके च श्लोके समुपलभ्यते। प्रत्यादित्यं प्रतिबुधं वा गमनं जनानामहितकारकमिति निषिद्धमासीत्। पान्थैः प्रायेण तेषां गमनकाले कतिपया अशुभदिवसास्तिथयश्च परिहृताः। अशुभे दिवसे अशुभायां च तिथौ आरब्धयात्रः पथिको न स्वगृहं प्रत्यायाति इत्यासीत् जनानां विश्वासः (८/८०)। टीकाकारेण पण्डितशिवदत्तेन चित्रास्वातिनक्षत्रयोः अकल्याणकरत्वमुक्तम्—"नन्दन्ति न निवर्तन्ते चित्रास्वात्योर्गता नराः।" कुत्रापि यात्राकाले जलपूर्णकलसदर्शनं मङ्गलसूचकमित्यमन्यन्त जनाः (७/६५)। आम्र-करिशावक-राजहंसादीनां दर्शनमपि सौभाग्यं साफल्यञ्च सूचयतीति द्वितीयसर्गान्तर्गते सप्तषष्टितमे श्लोके तथा तृतीयसर्गस्थिते नवमे श्लोके च स्पष्टम्। भाग्यमनुकूलयितुं प्रायेण नराः दर्पण-कमल-मधु-किशलयादीनि धारयन्ति स्म। लाजवर्षणमपि शुभफलं प्रसूते (१५/७५-७६)। यात्रारम्भे पुण्यवतां नामोच्चारणेन सर्वार्थसिद्धिर्भवतीति विश्वासो जनमानसे सुबद्धमूल एवासीत्। तथोक्तं श्रीहर्षेण—

> प्रवसते भरतार्जुनवैन्यवत्
>
> स्मृतिधृतोऽपि नल ! त्वमभीष्टदः।
>
> स्वगमनाफलतां यदि शङ्कसे
>
> तदफलं निखिलं खलु मङ्गलम् ॥ नै. च. ५/१३४ ॥

नैषधीयश्लोकस्यास्य व्याख्यानावसरे टीकाकारेण शिवदत्तेनापि उक्तम्—

"वैन्यं पृथुं हैहयमर्जुनं च शाकुन्तलेयं भरतं नलं च।
एतान् नृपान् यः स्मरति प्रयाणे तस्यार्थसिद्धिः पुनरागमश्च ॥"

निशान्ते दृष्टः स्वप्न आशुभाविफलं प्रसूते (७/४२) इति विश्वासोऽपि जनानां मनसि बद्धमूल आसीत्।

जन्मान्तरवादे जनानां विश्वास आसीदिति नैषधचरिते बहुत्र प्रतीयते। इहजीवने कस्यापि सौभाग्यं जन्मान्तरीणस्य तपसः फलमेवेति मन्यते स्म। दमयन्त्या नललाभरूपं सौभाग्यमपि तस्या तपःफलत्वेनाभिहितम्—"तपः-फलत्वेन हरेः कृपेयमिमं तपस्येव जनं नियुङ्क्ते (६/६३)।" मृत्युकाले एकचित्ततया यमेव प्राणिनं व्यक्तिविशेषं वा मानवाः स्मरन्ति जन्मान्तरे तद्रूपेणैव जायन्ते। तथाहि नलगतप्राणा दमयन्ती नलमुद्दिश्य उवाच—"त्वदेकचित्ताहमसून् विमुञ्चती त्वमेव भूत्वा तृणवज्जयामि तम्" (६/१४७)। परलोकेऽपि जनानां सुमहान् विश्वास आसीत्। मानवहिताय व्ययितं वित्तं परलोके प्रत्यायातीति प्रतीतिरत्रोल्लिखिता—"इहैकमप्राहि कोटिगुणितं दिवि दायि" (५/६२)। रणक्षेत्रे वीरोचितमरणमालिङ्ग्य योद्धारः स्वर्लोकं प्रयान्ति इत्यस्य महाकाव्यस्य द्वादशसर्गान्तर्गतेषु २६-७१-६८-संख्यकेषु श्लोकेषु समुपलभ्यते। धार्मिकाणां स्वर्गप्राप्तिरिव पापिनामपि नरकवासो भवतीति विश्वासो जनचित्ते दृढमूल आसीत् (१७/११०)। प्रेतयोनावपि विश्वसन्ति स्म जनाः। प्रेतात्मानो मानवशरीरं प्रविश्य तान् हतबुद्धयो विदधति (४/५५)। पापवशादेव पिशाचस्वभावः प्राप्यते। भुवनमोहनजनितेन पाप्मना मदनः पिशाचत्वमवाप्य इतस्ततः परिभ्रमतीति दमयन्तीवाक्येन सुस्पष्टम्—

"भुवनमोहनजेन किमेनसा
तव परेत! बभूव पिशाचता।
यदधुना विरहाधिमलीमसा-
मभिभवन् भ्रमसि स्मर मद्विधाम् ॥ नै. च. ४/८३ ॥

अथर्ववेदप्रतिपादितायाः अभिचारक्रियायाः समुल्लेखोऽपि नैषधचरितस्य दशमसर्गान्तर्गते पञ्चसप्ततितमे श्लोके उपलभ्यते। मासस्य अष्टमी चतुर्दशी चेति तिथिद्वयं क्रियाविशेषसिद्ध्यनुकूलत्वेन विहितमासीत्। तथा हि सप्तमे सर्गे दमयन्ती अष्टमीतिथिरूपेणाभिहिता। अस्यामेव पवित्रतिथौ तामेव दमयन्तीमवलम्ब्य "जगज्जयाय मनोभुवा सिद्धिरसाधि साधु"। अपि चोक्तम्—

अरुन्धतीकामपुरन्ध्रीलक्ष्मीजम्भद्विषद्दारणवाम्बिकानाम् ।
चतुर्दशीयं तदिहोचितैव गुल्फद्वयाप्ता यदद्दृश्यसिद्धिः ।। नै. च. ७/६८।।

आकर्षणसिद्धेस्तथा (१०/६२) यथेच्छमाकारग्रहणस्य (१४/६४) एवमादिकाया अलौकिकशक्तेरुल्लेखः काव्येऽस्मिन् समुपलभ्यते। तदानीन्तने समाजे ओषधिबलेन (११/६६) तथा प्रवालादिरत्नेन (११/१०४) वशीकरणस्य रीतिरपि प्रचलितासीत्।

शिक्षा-शिल्प-स्थापत्य-भास्कर्यादिषु भारतवर्षस्य ऐतिह्यं गौरवावहम्। महाकवेः श्रीहर्षस्य कालेऽपि एतेषु भारतभूमिरस्माकं गौरवपदवीमारूढ़वती। न केवलं पुरुषाणां नारीणामपि मध्ये शिक्षायाः सुमहान् प्रसार आसीत्। विदुषी दमयन्ती 'श्लेषकवि'रूपेण प्रस्तुता राजहंसेन। तस्याः सखीजनाना-मपि वाचि विदग्धता सर्वेषां विस्मयमावहति। पत्ररचनायामपि तासां पटुत्व-मुल्लिखितं षष्ठसर्गे यत्र "स्वमनङ्गलेखं निलेख भैमी।" न केवलं पठने लेखने च नारीणां शिक्षा सीमिता, विवधकलास्वपि तासां निष्णातता तथा पाण्डित्य-बलेन परमतखण्डनेऽपि तासां निपुणतासीत् (६/१०८)। सत्यपि वेदानां पाठप्रचलने वेदपाठे तच्छ्रवणे च शूद्राणां नासीदधिकारः। प्रत्यहं प्रातरेव यथाविहितस्वरक्रमेण वेदानां पाठकालः सुनिर्दिष्टः। मासस्य शुक्लप्रतिपत्तिथिः अनध्यायकालरूपेणोल्लिखिता (११/६२)। धनुर्विद्यायाः शिक्षा साधारण्ये विशेषतस्तु क्षत्रियाणां मध्ये प्रचलितासीत्। सङ्गीतविद्यायाः प्रसारोऽपि बहुत्र उल्लिखितः। आलिङ्ग्य-काहलोध्वर्क-परिवादिनी-विपञ्ची-झर्झर-मर्दल-ढक्का-वेणु-तुर्य्यादीनां वाद्ययन्त्रविशेषाणां समुल्लेखः सङ्गीतविद्याचर्चायाः समुन्नतिं प्रख्यापयति। श्रीहर्षेण विद्येयं गन्धर्वविद्यारूपेणोपवर्णिता (१०/७४)। कविना ७/१०७ संख्यके श्लोके चतुःषष्टिप्रकाराणां कलानां समुल्लेखो विहितः। बहुत्र चित्रकर्मणः आलिम्पनकरणस्य चोल्लेखः परिलक्ष्यते। नार्य्यस्तु विषये-ऽस्मिन् नैपुण्यमवगाहन्ते स्म। चित्रकर्मणि चित्रशिल्पिभिः प्रायेण कृष्ण-शुभ्र-हरित-कपिश-रक्तादीनि वर्णानि व्यवहृतानि।

नलराजधान्यां धर्मप्राणमानवानां वेदविहितधर्मानुष्ठानस्य मनोज्ञं चित्र-कल्पमुपस्थापितं कविना। नित्यनैमित्तिककर्मभेदेन धर्मीयानुष्ठानानां द्वैविध्यं सम्प्रदायसिद्धम्। तत्र सन्ध्यावन्दनादीनि नित्यकर्मरूपेण व्रतोपवासादीनि च नैमित्तिककर्मरूपेण परिगण्यन्ते। द्विजैः नियमेन नित्यकर्मानुष्ठानमक्रियत।

सूर्यमुद्दिश्य मन्त्रजपकाले रक्तचन्दनबीजमालिकायाः (२१/३३), शिवमुद्दिश्य शतरुद्रीयमन्त्रोच्चारणकाले रुद्राक्षमालिकायाः (२१|४०) व्यवहार आसीत्। साग्निकानां विप्राणां त्रिकालयज्ञ आवश्यिककर्मरूपेण व्यवस्थितः। पितृतर्पणे कृष्णतिलस्य व्यवहारः (१७/१५६), स्नानादनन्तरं तिलकधारणम् (१७/१७०), मासमुपवासः (१७/१७३), यज्ञे पशुबधः (१७/१७२) इत्यादीनि निषध-राज्ये प्रचलितान्यासन्। तदानीन्तने समाजे विष्णु-सूर्य-शिवादीनां मूर्ति-पूजाप्रचलितासीत्। अश्वमेध-गोमेध-सौत्रामणि-राजसूय-दर्शपूर्णमासयागानां नितरामुल्लेखः समाजे यागप्राधान्यं प्रख्यापयति। वेदविहितधर्मस्य प्राधान्ये-ऽपि समाजे वेदविरोधिनां बौद्धजैनादीनां धर्माणामपि अवस्थितिरासीत्।

नागरिका अतिथिवत्सला आसन्। गृहिणः प्रणिपातेन सम्भ्रमं प्रदर्श्य पादोदकेन पादौ प्रक्षाल्य मधुपर्कदानेन अतिथीनां यथोचितां तृप्तिं सम्पादित-वन्तः। समीरीतञ्च—

नत्वा शिरोरत्नरुचापि पाद्यं
सम्पाद्यमाचारविदातिथिभ्यः।
प्रियाक्षरालीरसधारयापि
वैधी विधेया मधुपर्कतृप्तिः ॥ नै. च. ८/२० ॥

अपि च गृहिणः अखण्डिततण्डुलैः दूर्वातृणैश्च अतिथीन् सन्तोष्य खाद्यरूपेण तेभ्यः जलसम्पृक्तं सक्तुं न्यवेदयन्। तथा चोक्तं नैषधकाव्ये—

प्रथममुपहृत्यार्घं तारैरखण्डिततण्डुलै-
स्तिमिरपरिषद्दूर्वापर्वावलीशवलीकृतैः।
अथ रविरुचां प्रासातिथ्यं नभः स्वविहारिभिः
सृजति शिशिरक्षोदश्रेणीमयैरुदसक्तुभिः ॥ नै. च. १९/१४॥

गृहे अतिथेरनागमनमात्मदौर्भाग्यमिति अमन्यन्त जनाः।

नैषधचरितोपवर्णिते समाजे धनिनां प्राधान्येऽपि निर्धनानामवस्थिति-रासीत्। विदर्भराजकन्यायाः विवाहोत्सवे साधारणप्रजाः निमन्त्रिताः न वेति कविना नोल्लिखितं किन्तु आपणात् सक्तुलाभेन तासां सरला जीवनयात्रा आनन्देन निर्वाहिताभवदिति सुस्पष्टमुक्तम्। समाजे मुद्रारूपेण वराटिकायाः प्रचलनमासीत्। तथा च द्वितीये सर्गे वराटिकागणनातत्पराणां वणिजा-मुल्लेखो नो नयनपथं पन्थायते—

"बहुकम्बुमणिर्वराटिकागणनाटत्करकर्कटोत्करः ।
हिमवालुकयाच्छवालुकः पटु दध्वान यदापणार्णवः ।। नै. च. २/८८ ।।

स्वर्णमुद्रा रौप्यमुद्रा चापि क्रयविक्रयमाध्यमरूपेण परिगणिते आस्ताम् । कूटरजतं स्वर्णमुद्राव्याजेन प्रत्यर्प्य भण्डैः प्रायेन नारिकाः प्रतारिताः (२२/५५)। शोचनीयासीदधमर्णानामवस्था। उत्तमर्णानामनुग्रहभाजनास्ते प्रायेण पदे पदे तैः प्रतारिता अभवन्निति दृश्यते। कुसीदजीविभिरपि ते प्रतार्य्यन्ते स्म। अभिजातानां स्वर्णालंकार इव दरिद्राणां मध्ये आरकूटाभरणस्यापि प्रचलनमासीत्।